

On the eastern relations of Hungarian folk music

The works dealing with the eastern connections of Hungarian folk music are essentially unified in terms of which musical layers are considered to be pre-Hungarian, but there are minor and major differences in classification, and authors do not always have the same opinion about the origins of certain musical layers (e.g. DOBSZAY 1983, DOBSZAY–SZENDREI 1988, KODÁLY 1937–1976, PAKSA 1999, SAYGUN 1976, SZABOLCSI 1933, 1935, 1936, 1940 and 1956, VARGYAS 1980, 2002, VIKÁR 1969, 1982, 1993 and VIKÁR–BERECZKI 1971, 1979, 1999). However, since the creators of the classifications were excellent musicians, and since judgements on the age of the musical strata, and even the classifications themselves, are always somewhat subjective, we must regard these works not as contradictory but as complementary.

In the present chapter I will present in detail the major Turkic–Mongolian musical forms, classes and styles that are also found in Hungarian folk music: especially the fifth-shifting tunes, the psalmodic style, the small-form lamentations and the tunes of children's games. The Karachay-Balkar relations of the *regös* chant can be found in Example 151, and the Turkic features of the new style with its dome-shaped, recurring structure in Examples 196, 205 and many other examples and their notes.

First, let us take a bird's-eye view of the old Hungarian folk music styles tunes of which occur among the Turkic peoples. (In the presentation of the individual folk music styles, we will also find a number of other, sporadic similarities.)

<i>Hungarian folk music form</i>	<i>Turkic parallels</i>
Pentatonic descending tunes (also with fourth-, fifth shifting)	Anatri Chuvash, Cheremis, Yellow Uyghur, Tatar, Bashkir, (to a lesser extent: Karachay-Balkar ~ Mongol)
Psalmodic ¹	Anatolia, Gagauz (~Moldavia), Karachay-Balkar, Kumyk, Nogai, Adai Kazakh, Tuvan (few), Turkmen and Karakalpak bards (within tune streams), Hemsilli Turkic ~ Avar
Psalmodic tunes with (2) main cadence	Anatolia, Karachay-Balkar, Nogai (simpler variants), Turkmen and Karakalpak bards (within streams of tunes), Uzbek-Tajik, Kyrgyz
Small form of lamentation (with appended descent)	Anatolia, Azeri, Kyrgyz, to a lesser extent: Karachay-Balkar, Adai Kazakh, Turkmen, Mongolian Kazakh, Tuvan, Gagauz
Tune built from twin-bar motifs rotating round the middle note of a trichord (children's games)	Anatolia, Dobrujan Tatar, Karachay-Balkar, Nogai, Kyrgyz, Altai Turkic (few), and Koran recitation
Plagal (<i>regös</i>)	Karachay-Balkar
A ⁴⁻⁵ BAB small form of the fifth-shift	northern Cheremis, Chuvash, non-pentatonic: e.g. Anatolia
Small dome shape ² – with slightly(!) higher middle line or lines	Kumyk, Anatolia, Karachay, Tuvan kozhambik songs
Recurrent 'large dome shape' (~Hungarian new style)	many peoples (Anatolia, Karachay-Balkar, Kyrgyz, Kazakh), many indications of new development
Diverse tunes traceable to pre-Conquest Turkic influences ³	e.g., Gagauz Ex. 59a.

Table 5. Turkic parallels of Hungarian folk music forms

¹ The majority of these are non-pentatonic versions of Hungarian psalmodic tunes ranged by Dobszay–Szendrei in the psalmodic style (degree 2 is included, degree VII is rare).

² The inner lines only move one or two notes higher than the starting and closing lines.

³ In the 'Old Turkic palaeo-stratum' of Hungarian folk music there are various musical forms, some of which can be found among different Turkic peoples. One is the strophic pentatonic tune type of four or five notes with a mildly arched rise or slight descent in the melody outline. These tunes are probably imprints of the interaction or fusion of the Hungarians with Old Turkic groups during their migrations, as are the words of Old Turkic origin in the Hungarian language.

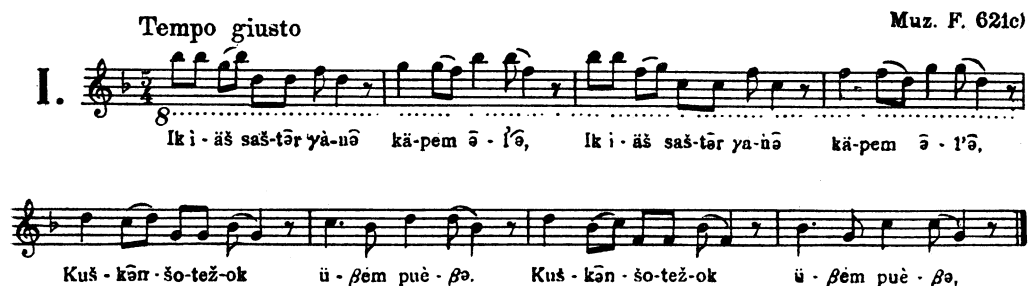
In the rest of the chapter these connections are to be illumined in the light of the more recent discoveries.

An Inner Mongolian fifth-shifting style and its implications for Turkic and Hungarian musics

In the old pentatonic layers of Hungarian folk music, besides the psalmodic melodies of *do-re-mi* backbone, we also find tunes descending from the octave. In the latter case, the descent is free, but often with more or less regularity, such as the fifth-shifting tunes, whose second part repeats the first part a fifth lower. In this chapter, I will try to give an idea of the dissemination of pentatonic descending fifth-shifting tunes and the relationship between the fifth-shifting tune styles in different areas.

The Hungarian fifth-shifting melodies were first described in detail by Bartók.⁴ He states that their typical cadences are 7 (5) b3, 8 (5) 4 or 9 (5) 5, only rarely 4 (5) VII, and in addition to the more typical A⁵B⁵AB structure, he also draws attention to the related form A⁵A⁵_vAA_v, which arises from the AA_v period. He also points out that tunes of A⁵B⁵AB structure often have variants approximating ABCD structure, and vice versa. Bartók also found the fifth alternating structure in the Slovakian material, but ‘in spite of this, we may call it – mainly its isometric pentatonic forms – a special Hungarian structure.’⁵ He also mentions that in some Cheremis melodies we find a peculiar structure, which, however, essentially corresponds to the A⁵B⁵AB structure. Bartók gives three such songs in his Appendix (*Ex. 297*). In Bartók’s formulation, the word ‘essentially’ indicates that all three of these Cheremish songs have the structure A₄B₄AB, i.e., an upward fourth shift, which, after transposing the first half of the melody up an octave, becomes the downward fifth shifting tune A⁵B⁵AB. According to László Vikár’s experience in the field, these two forms are not separated by the Cheremis, and it is largely the pitch of the initial note that determines whether A⁵B⁵AB, A₄B₄AB or perhaps just AB is produced, and in contrast to the Hungarian situation, the A₄B₄AB form is more common there.

Tempo giusto Muz. F. 621c)

I. 

Example 297. First example in the Appendix of BARTÓK 1924: and upward(!) fourth-shifting Cheremis tune

Zoltán Kodály analyses in detail the phenomenon of tonal and modal fifth changes, and draws further parallels between the Hungarian melodies and the Cheremis and Chuvash tunes.⁶ His findings, based on the correspondence of Hungarian tunes with Cheremis and Chuvash fifth-construction, the small-form of fifth structures (A⁵BAB) and some narrow-ambitus tunes without

⁴ BARTÓK 1924: 121.

⁵ *Ibid.*

⁶ KODÁLY 1937–1976: 17–26.

parallelism, are in line with Bence Szabolcsi's conclusion that 'the Hungarians today are the outermost branch of the great Asian tree of music culture which extends this far, but which is rooted in the souls of various peoples from China through Central Asia to the Black Sea.'⁷

Thus, although Kodály's examples are mostly from the Volga-Kama region, he does not limit the possibility of parallels to this area. Relying on fifth-shifting melodies, A⁵BAB and A⁴BAB forms and other melodic parallels, he concludes that certain 'basic concepts of musical thought may develop along similar lines among different peoples completely separated from each other...Essential correspondence in melodic construction, phraseology and rhythm, however, is far from accidental. Here, contact or common origin must be assumed. [...]it seems probable that those forms of Hungarian music which resemble Mari and Chuvash material are relics of Old Bulgar [i.e., Turkic – J. S.] influence, to which Hungarian owes some two hundred words.'⁸

Szabolcsi also brings Cheremis, Chuvash, Kalmyk, Baikal-region Mongolian and Chinese tune parallels to the phenomenon of the fifth shift, and links the Hungarian style to 'a stylistic species – the Central Asian – of pentatonicism which is characteristic of the old great cultures everywhere'.⁹ He also speaks of more general melodic parallels between the pentatonic layers of Hungarian folk music and the folk music of a vast area connecting many peoples and cultures. (In the chapter, Szabolcsi's (1957: 35–36) Mongolian-Hungarian-Cheremis tune parallels¹⁰ are brought into sharper focus by comparing the fifth-changing melodic styles of the various peoples.)

László Vikár and Gábor Bereczki collected about four thousand tunes in the Volga-Kama-Belaya region between 1958 and 1979. Their collections of Cheremis and Chuvash tunes also provide a detailed overview of the quintal shifting style of these peoples.¹¹ Their investigations have verified that this style only exists on both sides of the Cheremis-Chuvash border, within a hundred-kilometre radius, and gradually disappears with the growing distance from it. László Vikár doubts the genetic link between the Hungarian and the Volga-region fifth shift. He does not rule out the possibility that the two-line downward fifth shift is the older form in the Volga region, too, and that the four-line form evolving via the fifth shift is a recent development. He also points out that the fourth shift upwards was much more common than the lower fifth change in the collections.

Vikár does not agree with Zoltán Kodály's and later Lajos Vargyas' statements in all respects, for example, he thinks that the two-part Cheremis tunes in the Lach collection may be authentic forms, and he finds not only the cadences but also the melodic motion of the Cheremis melody compared to the Hungarian 'Peacock' tune different from that of the Hungarian melody. He writes: 'There is no doubt that some descending or even fifth-shifting Hungarian pentatonic tunes are close to some of the Cheremis, sometimes Chuvash, folk songs.... can we immediately infer a direct relationship?... for example, the Hungarian »peacock« motif is a simple and natural one, which may appear in the Cheremis, Chuvash or Mongolian, or even Celtic or Indian musical language, known until now only as pentatonic, without any particular influence.'¹² Vikár believes that a busy area such as the Volga region does not easily preserve great antiquities, and what is more, the Eastern Cheremis of more archaic cultures are ignorant of the fifth shift. He also finds it unlikely that a style can remain as flourishing for millennia as is the fifth shifting on the Cheremis-Chuvash border today. Vikár states that 'Experience shows that only the Finno-Ugrians borrowed from the Turks, and not vice versa.'¹³

⁷ SZABOLCSI 1934.

⁸ KODÁLY 1971a: 60–61.

⁹ SZABOLCSI 1979: 107–109.

¹⁰ SZABOLCSI 1957: 35–36.

¹¹ VIKÁR–BERECZKI 1971, 1979.

¹² VIKÁR 1993: 167–168.

¹³ *Ibid.*, 33.

By contrast, Lajos Vargyas writes: ‘...the identity of the Hungarian and the Volga-region fifth-shifting style and tunes[...] is so great and so extensive that it must be considered to be of common origin, provided that a historical connection between the two areas is possible.’¹⁴ Vargyas conceives of the fifth-changing style as a logical development from the descending melodic style, which evolved from the descending melodic contour and represents the most advanced stage in the repetition process. He surveys the folk music of the Mordvins, Bashkirs, Kazan Tatars, Votyaks and Mishar Tatars and finds that the folk music styles of these peoples ‘are quite distinct from those of the narrow area south of the Volga along the Cheremis-Chuvash border, where broadly-arched fifth-alternating pentatonic tunes are almost exclusive in the two peoples’ music.’¹⁵ Lajos Vargyas also confirms the existence of the Mongolian fifth-shift¹⁶ on the basis of two Mongolian melodies in an article by C. Nagy¹⁷ and two examples by Szabolcsi.¹⁸

Vargyas examined the fifth shift in the music of both the neighbours of the Hungarians and the west.¹⁹ He considered the fifth-shifting in the Slovak and Moravian areas to be a recent development under Hungarian influence, and he shows that the typical Western ‘fifth-shifting’ tunes of usually AB⁵CB form rising from a low start show in most cases no fifth-shifting, but only some parallel fifths and only in a few variants. Summing up, he says: ‘The various types of our fifth-shifting songs can all be associated with the musical styles of the Volga region or of more distant, Turkic–Mongolian areas.’²⁰

After a brief overview, let's summarise the results so far. In Hungarian territory, there are numerically few, but widely spread fifth alternation styles. In the West, we see sporadic, non-pentatonic fifth shifting phenomena, while among our neighbours (Moravians, Slovaks) the fifth shift can be regarded as a subsequent development, largely upon Hungarian influence. Farther away, in the Volga-Kama region, a fifth-shifting style flourishes along the Cheremis-Chuvash border, but we know that it is only found among the (Finno-Ugrian) Cheremis where the (Turkic) Chuvash linguistic influence prevails. The Tatars, who dominate the Volga-Kama region, also have similar melodies, but instead of fifth, they include sections transposed a fourth, whereas the phenomenon of fifth shifting is virtually unknown in the music of the neighbouring Mordvins, Bashkirs, Votyaks and Mishar Tatars.

At the same time, some melodies from distant Peru and, more recently, Ecuador have emerged that are almost identical to some Hungarian fifth-shifting tunes. For example, the outline of a Peruvian Inca tune in László Ördög's collection reads as follows: || : la'-la'-la'-la'-la' so'-so'-so'-mi | re-re-so'-la' mi: || so'-mi-re-mi do-do-do-la | so-so-mi-re do || so'-mi-re-mi do-do-do-la | so-so-mi-re la ||.²¹ And more importantly for us now, sporadic examples of the quintal shift have also emerged from Mongolia and China.

I would like to complement these results in three areas. First, I will examine the existence of a fifth-shifting melodic style in the folk music of the Turkic peoples I have visited so far, as well as in the folk music analysed by other researchers. I will then describe in more detail the Mongolian and Evenki fifth-shifting styles that I have discovered. Finally, I will review the Hungarian, Volga-Kama region and Inner Mongolian fifth shifting styles, listing their differences and similarities. The music examples are quoted without text, but as accurately as possible.

¹⁴ VARGYAS 1980: 28.

¹⁵ *Ibid.*, 13.

¹⁶ CMPH VIII/A: 12.

¹⁷ C. NAGY 1947a: 76, 80–81.

¹⁸ SZABOLCSI 1979: 107–108.

¹⁹ VARGYAS 1980: 20.

²⁰ VARGYAS 1981: 51.

²¹ ÖRDÖG 1997: 114, 117.

Fifth shifting in the musics of Turkic and Mongolian peoples

I have examined a number of melodies to determine whether there is a fifth-shifting style in the music of Turkic peoples. Since there is no comprehensive monograph on the music of all peoples, it is theoretically possible that a greater number of fifth-shifting melodies might be found where I have not chanced upon them, but the spectacular character of fifth shifting makes it unlikely that they are not included in my collections of Turkic heritage, or in the collections I have examined, which tend to ignore the simpler melodies.

Anatolian Turks

I collected in Anatolia in 1987–1993 while I was teaching at Ankara University, and I've been going back every year since. In addition to the many thousands of tunes in my own collection, I have reviewed three thousand published tunes, which allows me to state with great certainty that the pentatonic scale is only sporadic in Anatolian folk music, and that only a few (non-pentatonic) fifth-shifting tunes are found among the tunes reviewed. These are also mainly two-part tunes in which natural parallelisms come about between the first part descending to the (5) main cadence and the second part descending to the fundamental, and sometimes, accidentally, a fifth change arises (Ex. 298). Although there are precise fifth shifts, reinforced by motives, in some Anatolian tunes, none of these are typical Turkish melody types. As an example of the latter, I cite Example 298b, which is distinguished from the more typical Turkish melody types by its unique syllable count and scale including the augmented second. Example 298a, by contrast, resembles more some Hungarian fifth shifting tunes with its 8 (5) b3 cadences. Bartók must have been looking for this type of melody during his 1936 collection in Anatolia, and indeed, one of the forms of the song he collected in Osmaniye, a place he repeatedly mentioned with great enthusiasm, is $A^5A^5A^5A$, but its wider Anatolian background is not fifth-shifting, and certainly not pentatonic fifth shifting.²²

a)

A-rap, sa-na ne de-dim, kıy-ma-dan vur-dun be-ni,

b)

Ka-ba-da-yı de-ğil-sin, ar-kam-dan vur-dun be-ni, ni.

Kır-mı-zı gül gon-ca-sı-nı bağ-lar-lar des-te,

Ben se-nin aş-kın-dan, a-man, ol-muş-um has-ta.

Example 298. Anatolian fifth-shifting tunes. a) descending tune (TRT: № 452), b) dance tune (TRT: № 1625)

²² SİPOS 1994a: 23–26.

Azeri Turks

I collected about six hundred melodies from the Azeris, the closest linguistic relatives of the Anatolian Turks, over a large area, and I also looked through the available Azeri folk music publications. They have clearly revealed that there is no trace of a change of fifths in this folk music, which contains diatonic single- or two-core narrow-range tunes. Fifth-shifting tunes are missing even from the repertoire of (semi-) professional Azeri ashik singers. This is not surprising, in the knowledge of the ethnogenesis of the Azeri and the Anatolian populations: in Anatolia the Turkic tribes Turkified the multi-ethnic and multilingual Byzantine Empire through a bilingual state, while in Azerbaijan, the Iranian and Caucasian substrata became gradually Turkic-speaking, preserving some of their old songs.

Turkmens

As my summary of Turkmen folk music reveals, Turkmen folk songs are characterised by narrow ambitus and simplicity, similarly to Azeri folk songs, so there is no fifth shift here, either. At the same time, the repertoire of Turkmen epic singers is more complex, with octave or even larger ranges and tunes descending from high pitches. Here, then, there is a chance for a change of fifths, and indeed, disjunct and even fifth-shifting tunes can sometimes be heard, but only rarely, and only within a string of tunes that begins with a low-ambitus tune, continues with a middle-register tune, often of psalmodic character, and ends with a disjunct melody, sometimes with a fifth shift. The fifth change is thus the end of a series of tunes with increasingly larger ranges, the second halves of which are identical (e.g., AB|CD+EF|CD+GH|CD).

Karachays and Balkars

In the autumn of 2000, we collected in the Caucasus among the Karachay-Balkars, and later led several field trips to their communities that had immigrated to Turkey. In the area of the foothills of the Caucasus, the Magyars evolved as a coherent collective within the framework of the Kazar Empire, and it was here that the ancestors of these peoples lived at that time. We would therefore have every reason to believe that forms similar to Hungarian tunes could be found in this region. And the very first melody recorded was fifth-shifting (*Ex. 299*). However, despite its descending structure, this melody is distinguished from Hungarian fifth-shifting tunes by its melodic line, its distinctly diatonic scale, its 3/4 time, as well as a voice in thirds and the polyphonic vocal accompaniment. No song closer to the Hungarian fifth-shifting tunes has been found in the repertoire of these peoples.

$\text{♩} = 108$

Se-mi qa-ra ča-č'iŋ ta-ba - ni-ŋa že - te, Köz-le - riŋ kü-le tur-ğal - lay.

U-zun kir-pik-le-riŋ köz-le-ri - ŋi za - ba, Ža - riq-l'i - ği - ŋi za - šir-ğal - lay.

Example 299. Karachay-Balkar polyphonic fifth-shifting tune

Tatars and Bashkirs

Further north, in the Volga-Kama region, there are Tatars and Bashkirs who speak Kipchak Turkic tongues. The more than 2,000 Tatar and Bashkir tunes that have been reviewed do not seem to show any exact shift of fifths in the melodies of these peoples.²³ Their folk music is so strictly pentatonic that, in contrast to Hungarian pentatonic tunes for example, there are hardly any non-pentatonic notes in Tatar songs. However, parallel motion between the individual melody lines is not uncommon, with some parts repeated a third, a fourth or a fifth lower, and occasionally entire lines shift a fourth. The second half of example 300 follows the first half of the melody at a distance of about 4-5 notes, schematized as $a^5b|a^5c^{4-5}|ac^{4-5}|ac$. The folk music of the Tatars thus implies the possibility of a change of fifths, and one almost wonders why a style of fifth shifting has not developed here.

²³ NIGMEDZIANOV 1970, 1976, 1983, VIKÁR 2000.

a_5 Ал - ма бак - ча - сы - на ке - реп жа - ным,
 a_5 ал - ма чә - чәк - лә - ре ө - зә - сөң,
 a Си - керт - мә ка - шын - ны си - зәр - ләр,
 a без - мен ка - вы - шу - ны ө - зәр - ләр.

Example 300. Tatar fourth/fifth change (KLUČAREV 1955: № 102)

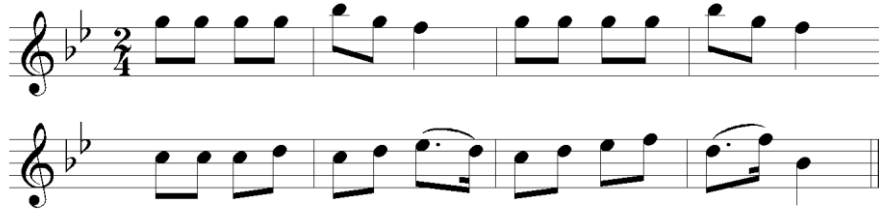
Kazakhs of Southwestern Kazakhstan

I examined the music of two Kazakh regions 3,000 kilometres apart: Mangyshlak in southwest Kazakhstan and Bayan-Olgii in western Mongolia. The Kazakh language spoken in the European part of Kazakhstan is surprisingly unified, although the Kazakhs have absorbed Mongolian, Iranian and Turkic peoples, among others, during their ethnogenesis. This may be why, in contrast to the uniform language, the musical culture shows strong regional characteristics, for example the predominantly diatonic and low-ambitus melodies of southwestern Kazakh music differ greatly from the wider-compass pentatonic tunes of Mongolian Kazakhs.²⁴ Based on the collected songs and the reviewed Kazakh publications, it can be stated that neither pentatonic nor fifth-shifting phenomena appear among the diatonic, narrow-range tunes dominant in the area.

Mongolian Kazakhs

I have created a picture of the folk music of the Kazakhs of archaic culture living in the Bayan-Olgii province of western Mongolia by processing the musical material of two Hungarian expeditions and by using an excellent tune anthology (KA1). The Mongolian Kazakh tunes use pentatonic scales, and their melodic contours are descending, but the role of the transposition of melody lines and motives is small. Among the four hundred tunes I reviewed, I found no fifth shift, and only in two was the first melodic part repeated a fourth lower. In Example 301, despite some notes of the first line being repeated a fourth or fifth lower, the progression of the second half of the melody is so different from that of the first half that it cannot be considered a transposition of the first.

²⁴ SIPOS 2001c.



Example 301. Mongolian Kazakh partial fifth-shift (KA1: № 242)

Kazakhs in other areas

I have reviewed several publications on Kazakh folk music, which have revealed that in some, mainly eastern and northern Kazakh areas, the (non-fifth-shifting) pentatonic melodic styles known from Mongolian Kazakhs are present.²⁵ In other Kazakh regions, neither consistent pentatonicism nor fifth-shifting tunes are found, except in some extreme cases. Although the exploration and analysis of the folk music of the Kazakh area equal to the size of Europe is far from complete, and there may be surprises in store, it is conceivable that at least traces of a more significant fifth-changing style would have been detected in the numerous publications and collections reviewed.

South Siberian Turks

The folk music of some of these peoples is also dominated by pentatonic scales, so I had some hopes of finding pentatonic fifth-shifting tunes. I myself have studied the folk music of the Tuvans, the Khakas and the Shors in more detail. The Tuvans are a Turkic-speaking people of southern Siberia, living north of the Mongols. Among the one hundred and fifty *Tuvan* tunes reviewed, there is no change of fifths at all,²⁶ and only one melody was found where the second half of the melody was a repetition of the first half a fourth lower, but this repetition was not exact (*Ex. 302*). The predominantly pentatonic tunes of the *Khakas* are surprisingly diverse and advanced, but there is no disjunct structure or fifth-shifting. The folk music of the *Shors* is simpler, often dominated by non-pentatonic, single-core forms that are very far from disjunct structures.



Example 302. Tuvan fourth-shifting tune (KIRGIZ 1992: № 9)

In the motivic music of the *Yakuts*, which moves on a few notes, the conditions for the fifth shift are not given, similarly to Azeri folk music.

²⁵ BEKHOJINA 1979; BELIAEV 1975; ERZAKOVIĆ 1955; KAZ, KOŽAGULOV 1959; LACH 1926–1958; ZATAEVIĆ 1931, 1935, 1963; SIPOS 2001c.

²⁶ KIRGIZ 1992, SIPOS 2010d.)

Yellow Uyghurs (Yughurs)

The Yellow Uyghurs living in China belong to the Turkestanian-speaking group of Turks. On the whole, the Yughur melodic world is as similar to Hungarian pentatonic songs as the music of the Tatar and Chuvash peoples of the Volga-Kama-Belaya region (except for the Cheremis-Chuvash border). The pentatonic, descending Yughur melodic world is therefore related to Hungarian pentatonic songs, but is mostly dominated by simple forms consisting of two short lines. In contrast to the Hungarian tunes, those heard on the Cheremis-Chuvash border, as well as many Mongolian and Evenki melodies, the Yughurs rarely have a distinctly fifth-alternating structure, one of which is given in Example 303. We know, however, that some of the Yellow Uyghurs are strongly Sinicized, while others are strongly influenced by Mongols. If the Yughur pentatonic fifth-shifting tunes originate from the Mongolized area, then Mongol influence in the Yughur pentatonic melodic world cannot be excluded.



Example 303. The Yughur analogy of the Hungarian song ‘Megrakják a tüzet’ [The fire is stoked up]

The indices of my *Kyrgyz Folksongs* volume published in 2014 as a result of my Kyrgyz collections in 2002 and 2004 reveal that pentatonic scales hardly play a role in Kyrgyz folk music, with at most a few pentatonic turns appearing in the tunes. Fourth or fifth shifts are only sporadic in songs from the periphery of the Kyrgyz melodic repertoire. Finally, this musical form is not found in the folk music of the Kharaims, Crimean Tatars and Gagauz people.

It can be concluded that in the folk music of the Turkic peoples, pentatonic melodies predominate only in the northern and partly in the eastern regions, and although the descending character of the melodies of several Turkic peoples implies the possibility of a change of fifth, pentatonic fifth-shifting tunes in the form of a homogeneous style have been found only in Chuvash music, and only in the restricted area of the Cheremis-Chuvash border.

Inner Mongolian fifth-shifting

After studying more than seven hundred Mongolian melodies, I have found that about one tenth of them include the phenomenon of the fifth shift (MOSH, MO1, MO2, MO3). The tunes come from the singers of the Mongolian Barin, Kharchin, Arkhorchin, Kashikten and Korchin tribes of the Inner Mongolian Jo-uda area on the northern border of China. In the following, the tunes are presented in groups. Within each group, I have serialized the tunes by ascending principal cadences, by the lowest note of the first line when main cadences are identical, and finally by the highest note of the first line. I can only illustrate the groups with few melodies here; a much more extensive presentation of tunes can be found in my article in *Ethnographia* No. 112.²⁷

²⁷ SIPOS 2001.

La-pentatonic Mongolian fifth-shifting tunes

- Fifth-shifting melodies that are not characterized by *la'-mi-re-la* descent.

These two-line tunes, which usually start relatively low, illustrate the strong background of the phenomenon of the fourth-fifth shift in Inner Mongolia. In Example 304a we see a fourth-shifting tune, and the motivic pattern of Example 304b is $ab^{4-5} cb$. It is common for the beginning of the transposed line to be higher than it should normally be, and moreover, it is not uncommon for the second part to begin higher than the first (*Ex. 304b,c,e*). Apart from the almost obligatory high beginning of the second part, the second half of the first part is often transposed downwards by fourths and fifths, rather than fifths (*Ex. 304a,b*).

a)

Example 304a consists of two staves of music. The first staff has two measures: the first measure contains a quarter note, an eighth note, and a dotted quarter note; the second measure contains a quarter note, an eighth note, and a dotted quarter note. The second staff also has two measures: the first measure contains a quarter note, an eighth note, and a dotted quarter note; the second measure contains a quarter note, an eighth note, and a dotted quarter note, with a triplet of eighth notes indicated above the final note.

b)

Example 304b consists of two staves of music. The first staff has two measures: the first measure contains a quarter note, an eighth note, and a dotted quarter note; the second measure contains a quarter note, an eighth note, and a dotted quarter note. The second staff also has two measures: the first measure contains a quarter note, an eighth note, and a dotted quarter note; the second measure contains a quarter note, an eighth note, and a dotted quarter note.

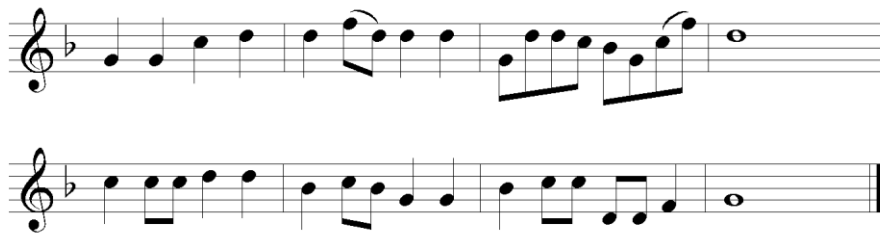
c)

Example 304c consists of two staves of music. The first staff has two measures: the first measure contains a quarter note, an eighth note, and a dotted quarter note; the second measure contains a quarter note, an eighth note, and a dotted quarter note. The second staff also has two measures: the first measure contains a quarter note, an eighth note, and a dotted quarter note; the second measure contains a quarter note, an eighth note, and a dotted quarter note.

d)

Example 304d consists of two staves of music. The first staff has two measures: the first measure contains a quarter note, an eighth note, and a dotted quarter note; the second measure contains a quarter note, an eighth note, and a dotted quarter note. The second staff also has two measures: the first measure contains a quarter note, an eighth note, and a dotted quarter note; the second measure contains a quarter note, an eighth note, and a dotted quarter note.

e)



Example 304. Mongolian fifth-shifting tunes not characterized by the *la'-mi-re-la* descent a) MOE: № 147, b) MOE: № 66, c) MO1: 811, d) MO1: 911, e) MO1: 709

• *Two-line melodies with la'-mi-re-la descent*

In some two-line melodies, the *la'-mi-re-la* descent dominates, in the sense that the melodies rest longer on these notes during their varied movements. The broadly arched undulating line is not uncommon here (*Ex. 305d*), and the second line does not always follow the melodic line of the first line at fifths, but at third-fourth-fifth intervals. It also happens that a first line beginning with a valley-shaped motif is contrasted with a second line beginning with a hill-shaped motif. Yet, in these short, two-line tunes, the phenomenon of fifth alternation is more pronounced, and there are even examples of almost perfect fifth shifting (*Ex. 305b*).

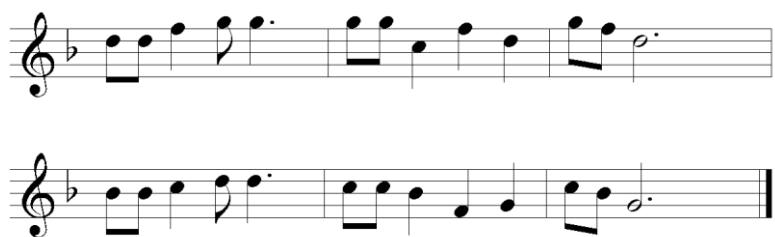
a)



b)



c)



d)

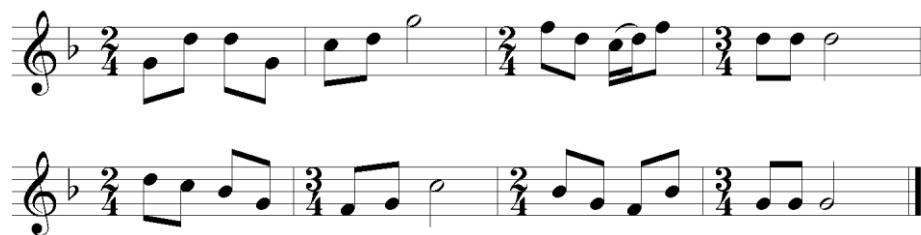


Example 305. Mongolian two-line fifth-shifting tunes of a *la'-mi-re-la* descent scheme. a) MOSH: № 69, b) MO1: 94, c) MO1: 481, d) = MO1: 54

• *Four-line tunes with la'-mi-re-la descent*

After the less homogeneous previous group, we now have a large tune block of four-line tunes grouped around a common musical solution. The vast majority of these twenty-seven tunes have a cadential series of 8 (5) 4 or close to it. Although the cadences are identical, there is a wide variety: diverse syllable counts and line lengths from seven to fifteen syllables, and melody lines with double, triple and quadruple divisions. Most of the first lines rise to g^2 and even d^3 . The most common is the first hill-and-vale-shaped line, but there are also first lines in the form of a 'stagnant motion followed by a valley' or a beginning with a valley-shaped motif. It is to remember that undulation or the valley shape was a favourite line form of the Mongolian Kazakhs, and such progression of the melody line is common in Kazakh areas in general. However, while there is essentially no change of fifth in Kazakh folk music, this form is popular in Mongolian music. Within this, too, $A_c^5 A^5 A_c A$ or a single-core form derived from it is common (Ex. 306b), and apart from the high start of the third lines, the change of fifth is often very regular. These four-line melodies form a homogeneous melodic group, united by the main resting points of the melodic progression, common cadences and a common structure. It is noteworthy that we also find non-fifth-shifting tunes which are essentially identical in melodic line, cadence and form with some fifth-shifting tunes.

a)



b)

Two staves of musical notation in G minor. The first staff contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes. The second staff continues the sequence with similar rhythmic patterns, ending with a double bar line.

c)

Two staves of musical notation in G minor. The first staff features eighth and sixteenth notes with some rests. The second staff continues with similar rhythmic patterns, ending with a double bar line.

d)

Two staves of musical notation in G minor. The first staff contains eighth and sixteenth notes. The second staff continues with similar rhythmic patterns, ending with a double bar line.

e)

Two staves of musical notation in G minor. The first staff contains eighth and sixteenth notes. The second staff continues with similar rhythmic patterns, ending with a double bar line.

f)

Two staves of musical notation in G minor. The first staff includes triplet markings (a '3' in a box) and accents over several notes. The second staff continues with similar rhythmic patterns, including triplet markings and accents, ending with a double bar line.

g)



h)



i)



j)



Example 306. Mongolian four-line fifth-shifting tune with *la'-mi-re-la* descent. a) MO1: 590, b) MOE: № 162, c) MO1: 760, d) MO1: 897, e) MO1: 599, f) MOSH № 71, h) MO1: 540, i) MOSH: № 46, j) MO1: 463

So-pentatonic Mongolian fifth-shifting tunes

The *so-pentatonic* melodies are, with the exception of example 307c, two-core, and as in the case of *la-pentatony*, the higher start of the second part is common. A larger group of melodies with the internal cadences of 7 (4) b3 stands out (Ex. 307b,c). It is characteristic of the classical homogeneity of the style of the area that if these melodies are transposed up one tone, we obtain melodies with 8 (5) 4 cadences, which are dominant among the *la-pentatonic* fifth-shifting tunes, and often similar in melodic contour (*so-pentatonic* Ex. 307c and *do-pentatonic* 308c).

a)



b)



c)



d)



Example 307. Mongolian *so*-pentatonic fifth-shifting tunes: a) MOSH: № 1, b) MO1: 459, c) MO1: 614, d) MOSH: № 47

Do- and re-pentatonic Mongolian fifth-shifting tunes

The *do*-pentatonic fifth-shifting tunes include two- and four-line melodies, as well as one- and two-core forms (Ex. 308). It is also characteristic that most of the *do*-, *so*- and *la*-pentatonic fifth-shifting melodies are basically in the range f^1-g^2 , which is the interval of the ninth. *Do*-pentatonic Mongolian songs also include almost perfect fifth shifting and partial fifth shifting. Example 308d shows a *re*-pentatonic fourth-shifting tune.

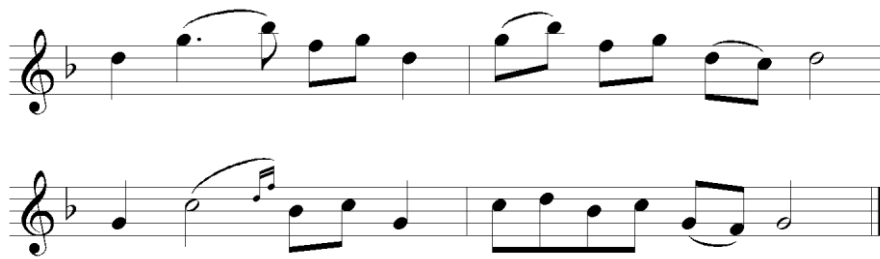
a)

down to degree V before the close, as in the *la*-pentatonic Example 309d and almost all the so-pentatonic tunes.

La-pentatonic Evenki melodies

There is a small group of *la*-pentatonic Evenki tunes with 5 (5) 1 internal cadences (Ex. 309a), but most of them are characterized by the *la*'-*mi*-*re*-*la* descent, i.e., 8 (5) 4 internal cadences, as in the Mongolian fifth-shifting tunes (Ex. 309b,c). A unique quintal shifting melody is shown in example 309d.

a)



b)



c)



d)



Example 309. Evenki *la*-pentatonic fifth-shifting tunes: a) EV: 187, b) EV: 115, c) EV: 12, d) EV: 178

So-pentatonic Evenki melodies

The majority of *so*-pentatonic Evenki tunes are characterized by a *so'-re-do-so* descent, i.e., an internal cadential series of 7 (4) b3[VII] (Ex. 310a,b). This descent is just one tone lower than the *la*-pentatonic *la'-mi-re-la* just seen, and can constitute not only two-lined but also four-lined tunes (Ex. 310a,b).

a)



b)



Example 310. Evenki *so*-pentatonic fifth-shifting tunes: a) EV: 152, b) EV: 190

North Chinese quintal shift

The existence of fifth-shifting tunes in Chinese territories has already been reported by Bence Szabolcsi and László Vikár. Both of them have examined a large amount of material from the Beijing Institute of Musicology, which holds about 60,000 tunes, most of them transcribed.

Although none of the tunes in Szabolcsi's report are fifth shifting, he gives a Chinese example in *The Handbook of Hungarian Music History* which belongs to the most typical group of Mongolian fifth-shifting tunes.²⁸

Vikár found melodies from the Ordos region that end in a fifth shift, and also cited *do*-fifth shifting tunes from Inner Mongolia, and *la*-fifth-shifting tunes from Shandong province and Yunnan.²⁹ Although sporadic data, such as a near-perfect fifth-shifting tune from southern China and another one that Vikár heard at a theatre performance in Beijing, have been found elsewhere, the majority of the data (two from Inner Mongolia, one from Chaoyang with Inner Mongolian population and one from Shandong) are from the northern part of China, and all of them are characterised by the same *la'-mi-re-la* descending cadential sequence as we have just seen in the Inner Mongolian fifth shifting tunes.

²⁸ SZABOLCSI 1956; see also KODÁLY 1937–1976: 97.

²⁹ VIKÁR 1958a.

Vikár opines that the fifth transposition does not play a fundamental role in the folk music of any area of China, a fact that was confirmed to me by Professor Xiao Mei of Shanghai at the ICTM conference in Shanghai in 2014. In any case, most of the Chinese examples come from the northern areas that were constantly besieged and conquered by Hun, Avar, Manchu, Mongol, Turkic, etc. nomadic tribes from the north and north-west for centuries during the imperial period. The victorious tribes then got gradually assimilated, became Sinicized, lost their nomadic fighting prowess, only to be subjugated by a succession of new nomadic tribes from the Steppe. Given the Mongolian musical style, it cannot be excluded that the North Chinese fifth-shifting tunes were influenced by Mongolian music, or more specifically by the music of the great nomadic (e.g., Hun) empires to the north and west of China.

As Chinese data are few, I can only present the available examples rather than analysing them. Although the various pentatonic tone scales in Chinese folk music are fairly evenly balanced, most of our Chinese examples are *la*-pentatonic, with the first and second lines forming a hill, and some of them rising from d^2 to g^2 at the beginning, thus resembling Mongolian fifth-changing songs. There is more to be said here, since in many of the tunes in Example 311 we see a more precise or slightly blurred representation of the central melodic pattern of the Mongolian fifth-shifting style, in which the melody first rises from the 5th to the 8th degree, rests there, and then returns to the 5th. The second part of the melody descends first to the 4th degree and then on to the final *la*.

a-c)

The image displays six staves of musical notation in treble clef, 2/4 time, and a key signature of one flat (B-flat major). The notation includes various melodic patterns, such as pentatonic scales and specific motifs with accents and slurs. The first staff shows a sequence of notes with accents on the 5th and 8th degrees. The second staff features a similar pattern with a slur over the final notes. The third staff shows a simple pentatonic scale. The fourth staff is another pentatonic scale with a different phrasing. The fifth staff has a more complex pattern with a slur and an accent. The sixth staff shows a sequence of notes with a slur and an accent.

d-f)



Example 311. Fifth-shifting tunes from the territory of China. a) *la*-pentatonic: SZABOLCSI 1979a: 107, b) SZABOLCSI 1979a: 109, c) VIKÁR 1958b: 430, Ex.3 – from Inner Mongolia d) VIKÁR 1958b: 431, Ex.1 – Shandong, e) VIKÁR 1958b: 431, Ex.2 – from Chaoyang; *do*-pentatonic: f) VIKÁR 1958b: Ex.3 – from Hailar in Inner Mongolia

Review of the fifth-shifting styles

Let's now review the fifth-changing styles of each people by form, melodic contour, cadence and major tune groups. The sources of Hungarian pentatonic fifth-shifting tunes are VARGYAS 1981 and KODÁLY 1937–1976, of Chuvash melodies VIKÁR–BERECZKI 1979 and of Cheremis tunes VIKÁR–BERECZKI 1971. The sources of Mongolian and Evenki songs are EMSHEIMER 1943a, MO1, MO2 and MOE, and of Chinese songs SZABOLCSI 1956, 1979 and VIKÁR 1958a,b.

Scales

The Hungarian fifth-shifting material is unique in that in our tunes it is not uncommon to have a tone outside the pentatonic system, although these are mostly in unstressed places, and it is also unique in that it contains mainly *la*-pentatonic fifth-changing melodies, although there are also some Phrygian fifth shifts.³⁰ The fifth-shifting (and mostly other) tunes of the other peoples under study are almost entirely pentatonic, and in addition to *la*-pentatony, *do*- and *so*-pentatonic tunes are also abundant. The Mongolian material, like the Hungarian, is dominated by the *la*-pentatonic scale, and with one exception the tunes of the small Chinese material are also *la*-pentatonic. In Mongolian, the advanced four-line fifth-shifting tunes are *la*-pentatonic, and in addition there are many two-line *so*-

³⁰ VARGYAS 1981: 59–60, 027.

pentatonic songs, while *do*-pentatonic the quintal shift only occurs in partial form in *do*-pentatonic tunes. The fifth-shifting tunes of the forest Cheremis are *so*-pentatonic, while those of the mountain Cheremis are *la*- and *do*-pentatonic. In the Chuvash material, all three pentatonic scales are represented, with more *so*-, *la*- and fewer *do*-pentatonic tunes. Most peoples' fifth-shifting tunes include both narrow- and broader-ambitus melodies, with the exception of Hungarian and Chinese tunes, which are mostly of octave range or less.

Melodic progression

La-pentatonic tunes. The melodic progression of Hungarian fifth-shifting tunes is characterised by 'conjunct pentatonic movement' within the line, i.e., staying on the same note or moving on to the adjacent pentatonic note. At the same time, almost every tune contains a major pentatonic leap, which is characteristic of the melody and makes it unique. (By pentatonic leap I mean a skip over one or more notes of the pentatonic scale, which means that steps like *mi-so'* or *la-do* count are not leaps, while *do-mi*, or *re-so'* etc., are. The Hungarian melody lines are thus characterised by relatively gentle movement within the fourth or fifth range, and their first line rarely rises above g^2 . The same is true of Chinese *la*-pentatonic melodies. By contrast, in Mongolian and Evenki *la*-pentatonic melodies, several pentatonic leaps in the same direction often occur within a single line. Here too, however, there are at most two leaps in the same direction within a line, and then the melody returns to the starting point with one or two jumps in the opposite direction, so that the lines typically trace the forms of a hill, valley, hill-and-vale or vale-and-hill. In the Mongolian and Evenki styles, the ambitus of the lines is larger, with b^2 occurring in the first line, although usually in an unaccented role. In some Cheremis and Chuvash tunes, notes higher than b^2 also play a dominant role, with a^2 in the first line, and these melodies present real fifth shifting, while the majority of the *la*-pentatonic Evenki and Mongolian (and Chinese) tunes belong to the tonal fifth change.

So-pentatonic tunes. There is no *so*-pentatonic among the Hungarian and Chinese fifth shifting tunes. The Mongolian and the Evenki *so*-pentatonic fifth-shifting tunes are characterised by a deeper first part, in which the c^2 and b^1 notes are dominant, and the main notes rarely venture higher than g^2 . In line with this, the second part of the Evenki melodies often includes the degree V, while the Mongolian melodies do not descend below VII. On the other hand, some of the Cheremis and Chuvash *so*-pentatonic tunes rise to a^2 , and many even to d^3 . The vast majority of the lower and higher Cheremis and Chuvash *so*-pentatonic melodies include the a^2 tone, so their fifth shift is real.

Do-pentatonic tunes. The lines of the Cheremis and Chuvash *do*-pentatonic tunes are very mobile, and their ambitus can range to b^2 or c^3 and even f^3 . Many of them sink to degree 1 or even VII before the closing note. They mainly have tonal fifth shifting. The Mongolian *do*-pentatonic melodies also descend to the 1st or VIIth degree before the close, but their highest note is usually the 7th, as the 8th degree often only occurs on weightless places. Their beginning is usually low. Among the other peoples studied, *do*-pentatonic fifth shifting occurs only rarely.

Forms

When defining forms, it is not always easy to decide whether to denote a line by A, A_v or B. It is also worth taking a moment to consider whether there is a decisive difference between the single-core A⁶A⁵A²A and A⁸A⁵A⁴A forms of disjunct fifth alternation on the one hand, and the sequential descent of lines of a conjunct musical structure, on the other. In these forms of the quintal shift, the cadences of the lines are *mi-re-la-so*, *la'-so'-re-do* and *so'-re-do-so*, i.e., only one step is left out of the pentatonic(!) sequence. In contrast, the single-core form A_c⁵A⁵A_cA and the double-core form A_(v)⁵B_(v)⁵AB have a clearly transposed character. Even more obvious is the transposed character of the

4 (5) VII cadential type, which is not built up of parallel moving lines, but of interlocking A and B lines. One could say that if the second line follows the first line in parallel at a short distance and then these two lines are repeated a fifth lower, the song has a sequential character, and if the progressions of the first two lines to be repeated are not parallel, the impression of hearing a quintal shift is stronger.

La-pentatonic forms. The similarities between the *la*-pentatonic fifth-shifting styles of the different peoples are mainly manifested in the fact that 1) perfect quintal shift is rare everywhere (except in the Finno-Ugrian Cheremis music), 2) the $A_c^5A^5A_cA$ form plays an important role almost everywhere, and 3) the single-core forms are predominant. However, there are also considerable dissimilarities, for example, the 'sequential' forms $A^6A^5A^2A$ and $A_c^6A^5A_c^2A$ of the Cheremis are unique, and the Cheremis material in general is the most regular and mononuclear. Mongolian and Evenki fifth-shifting melodies have many two-line forms, and the Hungarian material has many partial fifth shifts. The most common forms of the single two-line songs are $ab^{4-5}|cb$ and $A^{4-5}A$. In addition, we can find the forms $a^5b^5|ab$ and $a^{4-5}b|ac$ in a tune each. The most common form of two-liners that can be attached to four-line types is $a_{(v)}^5b_{(v)}^5|ab$, and there are also $a^4b_v^5|ab$ and $ab^5|cb$. (In the structural formulae, lower case indicates a motif, upper case indicates a line.)

So-pentatonic forms. While in Hungarian fifth-shifting stock the *so*-pentatonic layer is absent and it is very rare in Mongolian music, too, in other peoples' music such melodies are present in considerable numbers. As in the case of *la*-pentatony, perfect fifth alternation is unusual, there are few true two-core forms, and the $A_c^5A^5A_cA$ single-core form plays an important role in the music of several peoples. In general, we can say that the Cheremis and Chuvash *so*-pentatonic forms are similar, while the *so*-pentatonic fifth-shifting tunes of other peoples are fairly different from these and from each other. The Evenki tunes are unique in having many two-line forms, some of which include perfect fifth changes. The forms $A^8A^5A^4A$ and A^5B^5AB , which are abundant in the Cheremis and Chuvash material, occur only in *so*-pentatony and only in these peoples' music. Apart from Cheremis music, the form $A^6A^5A^2A$ is only found in Chuvash music. In the Cheremis and Chuvash material there are many different forms, while in the Evenki and Mongolian material there are few.

Do-pentatonic forms. *Do*-pentatonic fifth-shifting tunes are only found in greater numbers in the Cheremis and Chuvash material, and mainly in the form $A^6A^5A^2A$. Among the Cheremis tunes there are many with perfect fifth changes, while in Mongolian music there are only partial *do*-pentatonic fifth shifts, and none in the Hungarian and Evenki material.

In all tonalities, it can generally be said that there is rarely a perfect fifth response, with the beginning of the third line usually being higher. Among the *la*- and *so*-pentatonic melodies, there are many $A_c^5A^5A_cA$ forms, except in the Evenki and Chinese cases, and the Cheremis material is the most regular, with the highest rate of single-core tunes. The $A^6A^5A^2A$ and similar sequential forms are common among the Cheremis, but otherwise they only occur among the Chuvash. There are few double-core forms (except in Hungarian and Mongolian music). In Hungarian tunes, there are many partial quintal shifts. This, and the more distinctly double-core character bring the Hungarian style close to its Mongolian counterpart.

Melody contours

Characterizing a melodic progression on the anhemitonic pentatonic scale is not an easy task, because a melodic line may quickly jump off far from its starting point and then return to it just as quickly. The most typical melodic motions of the first lines of the studied fifth-shifting tunes are as follows (ignoring one step in the opposite direction when determining the melodic direction):

Convex character: a) hill form (as well as a hill with a slight descent before it, a hill after it with a slight rise, and a stagnant movement before or after it), b) double hill form (also includes: descent + hill and hill + descent), c) hill + valley form.

Concave form: a) valley shape (plus valley with a slight rise before, a slight descent after it, and a stagnant movement before or after it), b) double valley form, c) valley + hill form.

Descent: a) once descending, b) twice descending,

Individual: a) moving up and down on a small ambitus, b) moving up and down on a large ambitus.

First lines of la-pentatonic melodies. Uniquely, in the Hungarian material, the opening line is often valley-shaped, possibly with a slight rise or fall at the beginning or end, while outside the Hungarian material the double hill is important almost everywhere. There are also many unique forms. The valley+hill form is typical of Hungarian, Cheremis and Mongolian melodies, while the hill form is typical of Hungarian, Mongolian and Chinese melody lines.

First lines of so-pentatonic melodies. In the first lines of so-pentatonic tunes, the hill and double hill forms are ubiquitous, but there are also many individual forms. There is also a descending first line in the Chuvash material. In the Evenki material, several forms are evenly distributed.

First lines of do-pentatonic melodies. In the Chuvash and Cheremis material there are many convex forms, but the double hill is only found among the Cheremis fifth-shifting tunes. The other forms occur in the music of one or the other people.

To sum up, the most common melodic outline of the first lines is a double hill, except for the Hungarian material, in which the valley form plays a prominent role. The valley+hill undulation is characteristic of Hungarian, Cheremis and Mongolian *la*-pentatonic tunes, while the hill form characterizes the Hungarian, Mongolian and Chinese *la*-pentatonic melodies. The Cheremis-Chuvash *do*-quintal shift tunes are agile, with broad ambitus, and the highest note of Mongolian *do*-pentatonic songs is the 7th or 8th degree. The picture is rather complex.

Cadences

The most typical cadences of *la*-pentatonic fifth-shifting tunes are 8 (5) 4. There are also many 4 (5) VII cadences in the Cheremis material and many 7 (5) b3 cadences in the Hungarian material, and several other cadences in the Hungarian *la*-pentatonic set. The most common cadences among *so*-pentatonic tunes are 7 (4) b3 everywhere, with 5 (4) 1 and 8 (4) 4 also occurring in the Cheremis and Chuvash material. Four-line *do*-fifth-shifting tunes are found practically only in the Cheremis-Chuvash material: cadences 5 (7) 1 are common to both peoples, and 8 (7) 5 only to the Cheremis. There is thus a typical cadential series, but outside it, the cadences of the Cheremis and Chuvash styles are mainly similar. It is noteworthy that, while the Volga-Kama region has a wide variety of cadences, the Inner Mongolian style is essentially dominated by two cadences.

Real and tonal fifth response

In most Hungarian songs, the highest note is g^2 , so there is no obstacle to a tonal fifth change. When a higher note enters, it is almost always a^2 , so there is a real change of fifths. The *so*-pentatonic fifth shift of the Forest Cheremis and Chuvash people is real. In contrast to the tonal *la*-fifth shift of the Mountain Cheremis people, the neighbouring Chuvash have both tonal and real fifth shifting. Similarly, the *do*-fifth change of the Mountain Cheremis is tonal, while that of the Chuvashes is real.

In contrast to the complex Volga-Kama-region image, all types of Mongolian, Evenki (and Chinese) quintal shift are of the tonal type.

I should also mention that the melodic motions of the Hungarian style are quite different from, for example, the much more mobile Cheremis–Chuvash style, in which the ambitus of the first lines is often a seventh or larger, and each line has several pentatonic leaps in one direction. In contrast to Hungarian melodies, there is very little repetition of notes in the Cheremis–Chuvash style, and a wide variety of melodic arcs.

So, based on the above, we may conclude that the Volga-Kama-region and the Inner Mongolian styles are in many respects divergent, and the Hungarian style is situated between these two larger blocks, closer to the Volga-Kama region.

Fifth-shifting tune groups

Let's examine which major tune groups of a studied people's fifth-shifting styles occur in the music of more than one people. I have considered only those groups that consist of at least three different but essentially similar melodies with similar movements. Consequently, the more significant musical ideas that can appear in more than one form are represented here, and the less significant ones have been ignored for now.

The following groups of tunes are also musically related, thanks to the common pentatonic scale, the identical or at least close cadences, and the similar register and melodic motion of the first lines. The number of syllables is not a criterion for group formation, because it is much more variable in the tunes of the Cheremis, Chuvash, Mongolian, etc. peoples than in Hungarian music. For similar reasons, the rhythmic formula associated with the number of syllables cannot be used as a basis for classification. László Vikár³¹ first divided the tunes of the same tonality into groups according to cadence, then further subdivided the groups by the melody contour of the first line (convex or concave), and then by the ambitus of the first line. The tunes with narrower ambitus are also preceded by those with broader ambitus. Although this grouping took into account important aspects, there were often tunes with dissimilar melody outline set side by side. A better result seems to be obtained if the 'height' of the first line is taken into account at an earlier stage of the arrangement.

As with melodic progressions, a certain generalisation is advisable when determining the height of the first line, since treating each ambitus separately would result in too many groups. After studying the material, it seemed appropriate to divide the heights of the first lines into the following groups for the sake of clarity:

- *narrow ambitus*: c^2 plays an important role and the highest note does not go above g^2 ,
- *medium ambitus*: lines moving between d^2 and b^2 (the majority) and
- *large compass*: notes c^3 or higher play an important role.

For each melody group I give a general description and some examples. In comparing them, I will not keep repeating the fact that in Hungarian tunes one can often hear notes outside the pentatonic scale, while in the music of other peoples these are practically non-existent, except for the phenomenon of the real change of fifths, which is to be interpreted differently.

Large la-pentatonic fifth-shifting tune groups

³¹ VIKÁR–BERECZKI 1971, 1979.

Before moving on to the specific melody examples, let me make two remarks: a) for the Chinese example 311a. Szabolcsi³² has provided Hungarian, Cheremis, Chuvash, Kalmyk and Mongolian parallels, which I will not repeat here, b) in Kodály's Hungarian-Cheremis parallel, the progression of the basic motives is contrary: the Hungarian *la'-so'-mi-re-so'* valley form is contrasted with the rotating movement of the Cheremis *mi-la'-so'-mi re-so' mi*.³³ I must also add that the proportion of tunes consisting of such short lines is very small in the Cheremis style.

Let us now see the tune groups that occur in several peoples' music (although the seven Chinese fifth-shifting tunes are not enough to draw general conclusions, they suffice to suggest a typical tune group).

4 (5) VII cadences. The first line of the Hungarian tunes traces a hill shape with *la'* apex, and the second line descends to *mi* in a steady or convex line. The first line of the Chuvash tunes is a *la-do'-la-mi-re* hill, which is even higher than the high first line of the Hungarian tunes with 4 (5) VII cadences. The first line of Cheremis songs is a hill or double hill, and their lines are usually much longer and more mobile than those of their Hungarian and Chuvash counterparts. There are also examples of shorter lines,³⁴ but they are also more mobile than those of the Hungarian tunes. At the same time, the *la-la-mi-mi | do'-do'-ti-la | la-so re*³⁵ moves up and down in the same wide ambitus as the Cheremis-Chuvash songs, although in the latter there is no melody-starting *la'-mi* step, instead they usually jump upwards at the beginning of the tune.

5 (5) 1 and Hungarian 5 (5) b3 cadences. The Hungarian songs are a mixed group, but they have in common that their first and second lines (possibly after a jump up) mostly decline from degree 8. In both Chuvash and Mongolian music, this cadential line is typical of a small, mixed group. The respective Evenki tunes with similar (in-line) cadences consist of two short lines.

7 (5) b3 and Hungarian 7 (b3) b3 cadences. Two Hungarian melody groups are included. The first is the 'Peacock' melody, the first line of which is a valley from *la'* to *so'*, and the second line is a valley starting from *la'* and ending in *mi*, or a descent ending on *do*. There are also 7 (5) b3 cadenced Hungarian fifth-shifting tunes other than the 'Peacock' melody, the first line of which circumscribes the notes *so'-la'* and the second line has the shape of a high-peaked hill or a vale-and-hill. A mixed group of Cheremis folk music belongs here. The cadential series of this group is the same as that of the 'Peacock' melody, but although there are two shorter tunes,³⁶ the accents and melodic contour of the Cheremis tunes differ from the valley forms of the corresponding Hungarian tunes.

8 (5) 4 and Hungarian 9 (5) 5 cadences. The first two lines of some Hungarian tunes consist of two valley forms, similar to the 'Peacock' melody, with a slight dip at the end of the second valley. Their first two lines start from the 7th, 8th or 9th degree. The first line of the corresponding Chuvash tunes is *(do')-la'-mi-la'*, while the first lines of the Cheremis melodies are hill, hill-and-vale or valley shaped. The Chuvash tunes also include a tune with 7 (5) b3 and one with 7 (7) 4 cadences. Some of the smaller ambitus tunes of the group have a similar Hungarian melody. However, the first line of most of the Cheremis and Chuvash tunes is higher and longer than that of the Hungarian tunes, and while the fifth response of most of the Hungarian tunes is real, the Chuvash melodies have both tonal and real fifth shifting, and the fifth change of the Cheremis melodies is tonal. Among the Cheremis tunes in the group, there are also some with a larger ambitus than the Chuvash and Hungarian tunes. While the highest note in Hungarian melodies with similar cadences is g^2 or a^2 , and the highest note in Chuvash tunes is b^2 or, less frequently, c^3 (except in real fifth-shifting tunes in which the highest

³² SZABOLCSI 1979a: 107.

³³ KODÁLY 1937–1976: 20.

³⁴ For example: VIKÁR–BERECZKI 1971: № 270.

³⁵ KODÁLY 1937–1976: Ex. 23.

³⁶ VIKÁR 1979: № 280-281.

note is usually a^2), the most frequent Cheremis tunes often have a high first line whiling away on b^2 , and even stepping up to c^3 .

Among Mongolian melodies, two groups belong here, one with two lines and the other with four. The four-line melody group is characterised by a variety of melody lines and line lengths, which vary to a greater or lesser extent, in addition to the identical cadences. The fifth shift of these tunes is tonal, with the first line mostly in the c^2 - g^2 range. They are characterised by a *mi-la'* leap at the end of the first line. For instance, example 306b and many other Mongolian tunes can be compared with KODÁLY 1937–1976 № 15 and № 63. There are layers containing longer lines with a higher hill-and-vale shape (Ex. 306f), but there are also Cheremis tunes with similar cadences and heights. It is common for two-line tunes to develop a fifth parallel only in the second half of the lines, and they are distinguished from the corresponding four-line tunes mainly by the length of the lines.

The two short lines of Evenki fifth-shifting tunes belonging to this group are highly uniform, characterised by internal cadences 5 (5) 1 and 8 (5) 4 and a double-hill-shaped first line, basically within the d^2 - g^2 ambitus (Ex. 309a). These tunes are closest to Mongolian melodies with their small-ambitus first lines beginning *mi-la'*. The Chinese tunes are characterised by 8 (5) 4 cadences and a 'Hungarianesque' softer melodic motion with only one pentatonic leap per line, in the form of a d^2 - g^2 ambitus hill. Hungarian tunes can also be compared to Chinese melodies: Example 309a with KODÁLY 1937–1976 № 5, Example 309b with KODÁLY 1937–1976 № 9, all of which are of the tonal fifth shifting type. This includes the only melody with a double hill shape and cadences of 7 (5) b^3 , for which Szabolcsi has provided Hungarian, Cheremis, Chuvash, Kalmyk and Mongolian parallels.³⁷ The cadential series 8 (b^3) 4 only occurs in Hungarian melodies.

Example 312 shows songs with common features from the most typical song types of each people. The attentive reader will be struck here and in the following examples by the similarities and differences between the tunes.

Hungarian–Chuvash–Cheremis la-pentatonic parallels with 4 (5) VII cadences:

a)



b)



³⁷ SZABOLCSI 1979: 107 = Example 337a.

c)

cseremisiz

Musical score for 'cseremisiz' in G minor, 5/4 time. The score consists of four staves. The first two staves are identical. The third staff contains a melodic line with triplets and a quintuplet. The fourth staff continues the melody with triplets and ends with a double bar line.

Hungarian–Chuvash–Evenki–Mongolian tune parallels with 5 (5) 1 cadences:

d)

magyar

Musical score for 'magyar' in G minor, 2/4 time. The score consists of two staves. The first staff shows a melodic line with a sharp sign on the second measure. The second staff continues the melody with a double bar line.

e)

csuvas

Musical score for 'csuvas' in G minor, 5/4 time. The score consists of two staves. The first staff shows a melodic line with a 5/4 time signature change. The second staff continues the melody with quintuplets and ends with a double bar line.

f)

evenki

g)

mongol

Mongolian–Hungarian–Chinese la-pentatonic parallels with 8 (5) 4 cadences

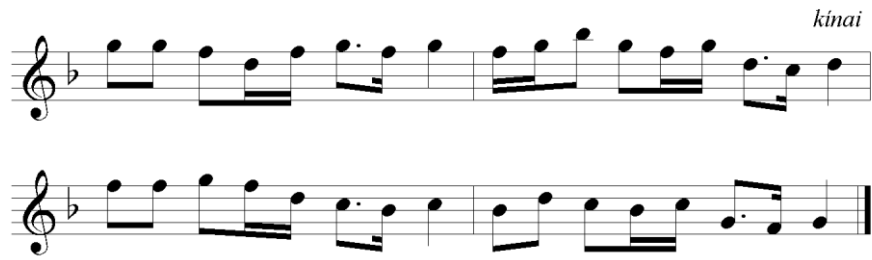
h)

mongol

i)

magyar (Kodály 1937-76: No.9)

j)



Mongolian – Cheremis parallel tunes:

k)



l)



Example 312. La-pentatonic Hungarian – Chuvash – Evenki – Mongolian – Chinese analogous tunes (a similar Tatar tune e.g., VIKÁR 1979, No. 304)

Relatively large so-pentatonic fifth-shifting tune groups

The so-pentatonic scale is rare among Hungarian tunes. Let me note that Kodály assumed a change from the original 5th degree to b3 at the end of the second line of the 'Peacock' and 'Azt hiszem, hogy...' [I believe that...] tunes.³⁸ Kodály (1937–1976: 29) writes: 'Almost every Hungarian pentatonic tune ends on g_1 (la_1), but among Eastern peoples tunes are found ending on f_1 (= VII, so), b flat (=do), c_2 (=re), more rarely d (=mi). At some time, this may have been possible in Hungarian tunes, too, as is shown even today in sporadic examples.'³⁹ He adduces Bartók: no. 193 (Pt. 179) with so, ending, in

³⁸ KODÁLY 1937–1976: 20, 24.

³⁹ Kodály 1971a: 44.

Székely Népdalok 107 with its regular *la*,-ending version, and Pt. 142. Muz. Fo. 45. under II.b there is also a *do*-ended variant! According to Kodály, at the end (or in the middle) of some tunes there may be *so* or *do* instead of *la*, and 'in most cases the *do*-ending must be regarded as a recent development'⁴⁰ (Pt. 293–296 and 407–408)⁴¹. Vikár comments that 'In certain areas, such as the Central Volga-Kama region, it is not uncommon for a pentatonic tune to have two different endings: for example, *do* or *so*, in other places *so* or *la*, sometimes *so* or *re*'.⁴²

Let's take a look at the characteristics of the other peoples' *so*-ended pentatonic melody types.

2 (4) *V cadences*. The characteristic feature of the Chuvash tunes is the descending, deep-ended first line with a *do-so-la-mi* skeleton (Ex. 313a).

5 (4) *1 cadences*. The real fifth-shifting *Chuvash* tunes can be divided into two subgroups. The first line of melodies in one group alternates f^2 and d^2 , ending in g^2 and then sinking further to d^2 . The tunes of the other group start higher and have a first line that moves between a^2 and f^2 before descending to d^2 (Ex. 313c). The first line of the *Cheremis* melodies jumps high and then descends, so they are not similar to the former Chuvash melodies.

7 (4) *b3 and Chuvash 4 (4) VII cadences*. The real fifth-shifting *Chuvash* tunes of this type usually start on d^2 or f^2 and can be divided into two subgroups. In the *so*-pentatonic case, the 7th or 4th degree closure of the first line of the Chuvash tunes can be taken to be identical, as suggested by the f^2 - c^2 glide at the end of the first or third line.⁴³ Therefore, the tunes with 7 (4) 3 cadences can be grouped together with the ones ending on 4 (4) VII degrees.

In the subgroup starting lower, the first line declines to c^2 in the middle (Ex. 313b) or does not go below f^2 . The initial note may sometimes be d^2 or c^2 , but the melody jumps up from there. For tunes with a higher start, a high (c^3 , d^3) beginning or a slightly indented hill in the middle starting at f^2 and ending at the same or c^2 is typical (Ex. 313d).

The *Cheremis* tunes are also real fifth-shifters and are divided into two groups. In the first subgroup of one group, the middle of the first line descends to d^1 (Ex. 313d), while in the tunes of the other subgroup the first line contains one or two high hill forms (Ex. 313f). For melodies of both subgroups there are Chuvash parallels (Ex. 313b).

The respective *Mongolian* tunes do not form a homogeneous group (Ex. 307), and in the *Evenki* tunes the first line often traces a hill, but we also find tunes bouncing along. These Evenki tunes generally have tonal fifth change, and it is not uncommon to find a degree V towards the end of the melody. The first lines move mostly within the ambitus c^2 - g^2 , jumping to b^2 in some tunes, but more often stepping to b^1 . The change of fifths is usually very regular.

8 (4) *4 cadences*. A single *Cheremis* type belongs here with an animated first line descending to c^2 .

a)

⁴⁰ Kodály 1971a: 48.

⁴¹ Concerning the change of final note: KODÁLY 1937–1976: 29; VARGYAS 1981: 30–31 and VIKÁR 1986: 61–62, 77, 93.

⁴² VIKÁR 1994: 72.

⁴³ E.g. VIKÁR 1979: No 223.

Two staves of musical notation in G major. The first staff contains a sequence of eighth notes with triplets and a quintuplet. The second staff continues the sequence with triplets and ends with a double bar line.

b)

Five staves of musical notation in G major. The first two staves feature eighth notes with triplets. The third and fourth staves show eighth notes with slurs. The fifth staff concludes with eighth notes and a double bar line.

c)

Two staves of musical notation in G major. The first staff features eighth notes with quintuplets and a triplet. The second staff continues with eighth notes, triplets, and a double bar line.

d)

Two staves of musical notation in G major. The first staff includes eighth notes with triplets and a downward-pointing arrow above a triplet. The second staff continues with eighth notes, triplets, and a double bar line.

e)

The image displays six staves of musical notation in a single system, arranged in two columns of three. Each staff represents a different tune. The notation is written in a single clef (treble clef) and includes various rhythmic values, accidentals, and ornaments such as trills and grace notes. The tunes are identified as Chuvash and Cheremis so-pentatonic tunes.

f)

Example 313. So-pentatonic tunes. Chuvash: VIKÁR–BERECZKI 1979 a) № 271, b) № 256, c) № 242, d) № 229; Cheremis: Vikár–Bereczki 1971 e) № 196, f) № 206

Relatively large do-pentatonic fifth-shifting tune groups

5 (7) 1 cadences. There are two main groups of *Chuvash* tunes with 5 (7) 1 cadences. One group has a first line in the form of a hill with a^2 or b^2 peak (Ex. 314a), and the other group has flattened hill-shaped first lines or a 'descent from high plus hill'. In the second group, the highest note of the lines may be d^3 or even f^3 (Ex. 314b). The pertinent *Cheremis* tunes of this group also divide into two groups. The first line of the tunes of one group oscillates between f^2 and b^2 and ends on d^2 (Ex. 314c), while the first line of the other group is a tall hill with a b^2 , c^3 or even e^3 peak, sometimes with a slight descent.

8 (7) 4 cadences occur only in *Cheremis* songs, the first line of which is a high peaked hill (c^3 – d^3), sometimes slightly flattened in the middle (Ex. 314d).

7 (7) b3 and 10 (7) 5/7 cadences. The first line of these *Chuvash* tunes undulates variably in the high f^2 – c^3 registers. The corresponding *Cheremis* tunes are characterized by a first line that starts high and then descends, or is concave (Ex. 314e).

a)

csuvas

Two staves of musical notation in G major. The first staff starts with a 2/4 time signature, changes to 7/8, and then to common time (C). It features a triplet of eighth notes in the first measure and another triplet in the fourth measure. The second staff continues in common time, featuring a triplet of eighth notes in the first measure, a quintuplet of eighth notes in the second measure, and another triplet in the third measure. An accent mark is placed over the first note of the final measure.

b)

csuvas

Two staves of musical notation in G major. The first staff starts in common time (C), changes to 3/4, then 5/4, and returns to common time. It features a triplet of eighth notes in the first measure and another triplet in the fourth measure. The second staff continues in common time, featuring a triplet of eighth notes in the first measure and another triplet in the fourth measure.

c)

csereemisiz

Two staves of musical notation in G major. The first staff starts in common time (C) and changes to 6/4. It features a triplet of eighth notes in the first measure and another triplet in the fourth measure. The second staff continues in common time (C) and changes to 6/4, featuring a triplet of eighth notes in the first measure and another triplet in the fourth measure.

d)

Two staves of musical notation in G major. The first staff starts in common time (C) and features a triplet of eighth notes in the first measure and another triplet in the fourth measure. The second staff continues in common time (C) and features a quintuplet of eighth notes in the first measure and another quintuplet in the fourth measure.

e)

Two staves of musical notation in G major. The first staff starts in common time (C) and features a triplet of eighth notes in the first measure and another triplet in the fourth measure. The second staff continues in common time (C) and features a triplet of eighth notes in the first measure and another triplet in the fourth measure.

Example 314. *Do*-pentatonic fifth-shifting tunes: Chuvash (VIKÁR–BERECZKI 1979): a) № 324, b) № 327; Cheremis (VIKÁR–BERECZKI 1971): c) № 222, d) № 238, e) № 247

Looking at the whole fifth-shifting material from a slightly larger distance, the *la*-pentatonic scale is the most common and the *do*-pentatonic is the least common. In line with this, fewer and smaller *do*-pentatonic tune groups are found in the music of each people. The majority of *la*-pentatonic groups include Cheremis, Chuvash and Hungarian tunes. On the other hand, the 'Peacock' melody with 7 (5 \flat 3) \flat 3 cadences has only Hungarian and Cheremish forms, and the 8 (5) 4 cadences group plays an important role in the music of almost every people. In the case of *so*- and *do*-pentatony, it is striking how close the Cheremis and Chuvash groups are to each other. Moreover, in these tonalities only the Evenki group of 7 (4) \flat 3 cadences is significant, with no distinct tune group emerging in other peoples' music.

The tune groups also show that the Cheremis and the Chuvash styles are the closest to each other, with the Hungarian style joining them from further away. On the other side is the Mongolian material, with the closely related Evenki and North Chinese tunes. The two blocks are linked by the group of *la*-pentatonic tunes with 8 (5) 4 cadences and - although less dominantly - the *so*-pentatonic group with 7 (4) \flat 3 cadences. However, a number of other similarities and differences can be observed.

Is there a more generally valid conclusion to be drawn from all this? We have to be very cautious if we want to dig up the musical conditions as they were many thousands of years ago from data on folk music of our age. Let us recall the words of Kodály: 'The pentatonic system may have developed among peoples without mutual contact... Essential correspondence in melodic construction, phraseology and rhythm, however, is far from accidental. Here, contact or common origin must be assumed.'⁴⁴ If Zoltán Kodály's words can be applied to the Cheremis, Chuvash and Hungarian fifth-shifting styles, they are equally or perhaps even more true of the affinity between Hungarian and Inner Mongolian musical styles. But can we suspect a genetic musical connection?

Let us briefly consider whether any of the constituent elements of the Hungarian nation may have come into contact with peoples from the eastern side of the steppe during its history, in the course of which musical styles could have been transmitted or adopted. First, however, we need to make a detour to get a clearer picture of the nomadic formations of Inner Asia and early Inner Mongolia.

Extended-family – clan – tribe – tribal federation – nomadic empire

In the history of Inner Asia, the various nomadic tribes, tribal alliances and the empires they created played an important role. In these nomadic societies, tribal organisation was predominant, as it was at the beginning of their history, and traces of it can still be felt today. The central figure of the tribes is the charismatic chief, whose fate and his *kut* 'fortune' well determined the fate of the tribe. From him the tribe also gained its identity.⁴⁵

The most important social and economic unit was the *extended family*, in which the blood ties were more interwoven than in the higher organised forms. The family consisted of two generations: the paternal yurt passed to the youngest son, and the older sons received their share and founded a new family, a custom that still exists in modernised form in Turkey and Kazakhstan,

⁴⁴ KODÁLY 1971a: 60.

⁴⁵ LINDNER 1982.

for example. The families were organised into a *clan*, and the clans into a *tribe*. The tribes also admitted foreign clans, and the clans that joined them adopted the ancestral legend of the adopting tribe. Thus, the myth of descent from a common ancestor persisted within tribes that were often ethnically and linguistically heterogeneous. It was not uncommon for peoples to change languages but retain their ethnic identity. A European example is the French, where a leading layer of Roman origin settled upon the originally Celtic and Germanic population. Any language change was usually preceded by a bilingual state.

Under certain political or economic conditions, tribes formed tribal alliances, which could then create nomadic empires. This process usually began with the free herders of one tribe forming an army, which subjugated neighbouring tribes and installed loyal leaders at their head. As more and more peoples were conquered, a nomadic empire gradually emerged, whose strength was determined not by its territory but by the size of its human and animal population. These empires could move thousands of kilometres in a few years or in even less time.

Tribal confederations, generally multi-ethnic, were usually made up of tribes forming an inner 'hard core' and groups of tribes of varying loyalties attached to them. The tribes of the confederation often clashed with each other, but acted as one in the face of the outside world. The cohesive force was not a common biological ancestor but political, military and economic necessity, combined with a common religion, initially Shamanism, Tengriism and later mostly Islam. The name of a tribal confederation was typically given by the tribe that created it, but when the empire collapsed, a new, powerful tribe would replace the old name. The changing names often indicated a changing elite over stable ethnic components. The same was true of language, which could be continuous while the ethnic group that carried it changed almost entirely. We must take all this into account when we talk about individual peoples, such as the Avars, the Huns, the Bulgars or even the Hungarians.

Let's look first at the eastern ends of the steppe. In the north of China, a process has been repeated over and over again since ancient times.⁴⁶ Nomads from the north and west pushed into the area, took over, then slowly assimilated, losing their warrior virtues to Chinese civilisation, only to be conquered by the next warrior nomadic people. Some of the conquered migrated away, but others stayed and participated in the new empire. The successive Xiongnu (→Hun), Juan-juan (→Avar), Turkic, Uyghur and then Mongol empires were centred on the Orkhon and Selenge rivers, with their ritual centre in the Khangai (Ötüken) mountains. In their heyday, these empires mostly stretched from the Caspian Sea to the Chinese Limes (or Liao-tung Bay), and north-south from Lake Baikal to the Gobi Desert. They were usually ethnically and linguistically heterogeneous, but there was always a dominant tribal confederation. Their downfall was mostly triggered by internal causes, most often by rebellions of the conquered tribes.

Our Mongolian, Evenki and Chinese melodic examples come from northern China, and we know that there were massive migrations of people between the two sides of the steppe, mainly in an east-west direction, and that some groups of people from the eastern parts of the steppe reached the western ends of the steppe, the Caucasus foothills, Hungary and even more western parts of Europe, in pre-Hungarian times. It is therefore possible that among the peoples and tribes that made up the Western Huns there are descendants of the Eastern Xiongnu, just as there were among the Avars who migrated westwards at the break-up of the Eastern Juan-juan Empire. Likewise, other Turkic peoples living in the Caucasus foothills and to the west of the Caucasus at the time of the Khazar Empire, i.e., at the site of the final formation of the Hungarian people before their conquest of the Pannonian Basin, had ancestors from the eastern half of the steppe. This provides an indirect linkage between the Inner Asian and the Hungarian fifth changes.

⁴⁶ VÁSÁRY 1986, 1993, RÓNA-TAS 1996.

It is not inconceivable that, just as Turkic later became the lingua franca of the steppe, the very powerful pentatonic musical solutions spread as a kind of common areal music, and then varied further in some areas of the great Asian empires. During the long wars of conquest, which sometimes lasted for years, soldiers had ample opportunity to develop a common vocabulary and learn the tunes from each other. As the evening drew to a close, the songs were sung around the campfire, and the attractive descending pentatonic melodies, with their extremely powerful effect, were certainly learned by more and more people. This common musical style was then transmitted further west to the conquered peoples integrated in the armies.

If this was the case, the question remains as to how the fifth-shifting style evolved within the descending pentatonic melodic world. It is not surprising, in fact, that pentatonic fifth alternating tunes are created in a pentatonic musical medium with a descending character. In it, parallel movements between melody lines are easily formed, and the distance between parallel melody lines can easily be just a fourth or a fifth. These intervals are not too large for a person with an average tonal range to repeat a musical phrase this much lower. Moreover, these tunes are not only spectacular, but also easy to remember because of their repetitions. The crystallisation of the fifth shift in descending pentatonic melodies is therefore a logical process that can take place independently in distant places. One may wonder why this form does not play a greater role in other pentatonic folk musics.

As far as we know today, the pentatonic fifth shift as a distinct style occurs in three places: among the Hungarians, in the music of both peoples on the Cheremis-Chuvash border, and several peoples of Inner Mongolia. We have also seen that in the fifth shifting styles of the Volga-Kama-region, the Hungarians and Inner Mongolia there are a number of differences in addition to basic similarities.

Some think that the fifth change on the Cheremis-Chuvash border may be a Hungarian legacy, others opine that it is rather a more recent development. It is not inconceivable, however, that the Bulgar Turks brought the fifth-shifting style with them from the East, which was then preserved by the Chuvash, a peripheral, non-Islamised tribe of the Empire of the Volga Bulgars. In any case, the Islamic majority of the Volga Bulgars were integrated into the Kipchak-speaking speakers of the Shaz Turkic conquering tribes after the 13th century, and thus might ethnically survived among the Kazan Tatars. And the Tatars' pentatonic folk music, with its parallel lines, provides all the possibilities for a fifth-shifting style, just the final spark is missing.

Nor is it inconceivable that this form of music developed in the area under Mongol influence. That Mongols did not live in the areas in contact with Hungarian prehistory, as thought by several scholars, cannot be proven, quite to the contrary, the contacts between the two groups in the areas concerned are becoming increasingly likely. There is quite a lot of detectable Mongol influence in the Volga area, in the Finno-Ugrian-Chuvash-Turkic basin, about which much has not been written. Although the Hungarian language is of Finno-Ugric origin, during ethnogenesis the Finno-Ugrian element was joined by significant Turkic and other elements, and the unique combination of these elements gave rise to the Hungarian people. According to archaeological evidence, the nomadic livestock herding way of life, which Kazan historians associate with the first settlements of the Turkic peoples, appeared in the Volga-Kama and Ural regions in the 4th century AD. The Hungarians were inevitably caught up in the waves of Hun migration, after which our ancestors mingled for centuries with the Sabirs, Onogurs and Khazars, and were joined by the three Kavar Turkic tribes who rebelled against the Khazars. According to Constantine's account, these tribes taught the Hungarians their own language, and they also learned the language of the Hungarians, and in the 10th century they were still using both languages. In a similar way, through a temporary bilingual state, other Turkic and non-Turkic-speaking peoples may have been integrated.

So, there was plenty of opportunity for the Hungarians to come into contact with peoples of Inner Asian ancestry throughout their history, and to learn and further shape the melodic world of the descending pentatony. Some of the ancestors of the peoples living within the Khazar Empire had come from the very Mongolian territory where the fifth-shifting style we are now describing emerged, and the same is true of the Avars who awaited the Hungarians in the Carpathian Basin, and of the Cuman and Pecheneg people, who later joined them.

It may seem odd that in connection with the formation of the Hungarian language so far mainly Turkic elements have been mentioned, whereas the fifth-shifting songs of Inner Mongolia are sung by Mongols and Evenkis. We know, however, that in the steppe empires there were various peoples, including Mongols and Turks. Although there are few adherents of the Altaic theory, which envisages the Turkic, Mongolic and Manchu-Tungusic languages as a genetic community, scholars agree that the Mongolian, Turkic and Manchu peoples have lived in close contact throughout their history.

The Hungarian and Mongolian languages have 250–300 words in common, some of which are still in use today (e.g., *alma* ‘apple’, *búza* ‘wheat’, *balta* ‘axe’, *gyümölcs* ‘fruit’, *oroszlán* ‘lion’, *sereg* ‘army’, etc.), but most of them are now used only as dialectal words in both Mongolian and Hungarian, or not at all. According to most opinions, these words are Turkic loanwords in both languages, and the currently most accepted view is that they came into Mongolian through long Mongol-Turkic proximity and co-existence, and into Magyar from a Turkic tongue related to Volga Bulgarian and modern Chuvash, perhaps before the Hungarians’ settlement in the Carpathian Basin.

At the same time, István Futaky's hypothesis is thought-provoking.⁴⁷ According to the professor at Georg August University in Göttingen, ‘some items of unclear origin in the late prehistoric Hungarian – early Old Hungarian vocabulary are probably derived from the Carpathian Basin Avars who (also) spoke a that-time predecessor of the present-day Mongolic and Manchu-Tunguzic languages and came into contact with the Hungarians after their settlement.’ Linguistics thus shows that there is a link between Mongolian and Hungarian languages, some say that the connection is only indirect through the Turkic languages, others say it was direct. In the final analysis, this is irrelevant to us now, since, if a larger number of Mongolian words could enter Hungarian in some way, there could just as easily have been a significant musical interaction.

Where and when was this interaction possible? There is growing consensus that the Frankish and Bulgarian military campaigns that ended in the early 9th century were survived by larger masses of the Carpatho-Avar population.⁴⁸ Although Charlemagne broke up and destroyed the vast Avar empire with its centre in the Carpathian Basin in 795, there is evidence that the Avars were still living under their own kagans in western Hungary in 875, i.e., close to the time of the Magyar Conquest, and that they probably lived in larger numbers in areas where the Franks had not reached, such as the Great Plain or the area beyond the Tisza river.⁴⁹

But who were these Avars, and what language did they speak? János Harmatta says the following: ‘At the time of the Avar conquest and in the Early Avar period (c. 570–630), in addition to the Germanic and Iranian ethnic elements found here, we must distinguish the actual Avars from the Kutrigurs, who themselves may not have been ethnically and linguistically homogeneous. In the Middle Avar period (c. 630–680), it is generally accepted that there was a further wave of immigration from the east, with the appearance of a people of two ethnic components, signified by the »Gryphon – tendril motif«’.⁵⁰ The language of the Avars is considered by some scholars to be Turkic, by others Mongolic. Let us quote the opinion of Lajos Ligeti: ‘Since Vámbéry, this language has

⁴⁷ FUTAKY 2001: 13.

⁴⁸ VÁSÁRY 1993: 140; BÁLINT 1989: 147–192; BÓNA 1994: 67–75.

⁴⁹ ERDÉLYI 1982.

⁵⁰ HARMATTA 1983: 78.

been considered Turkic in our country, while Pelliot took it for Mongolic... Considering the duality in the anthropological character and material culture of the Avars, it is easy to assume that this duality existed in the linguistic field as well.⁵¹ The same author writes that 'Bayan's Avars probably spoke Mongolian, the others a peculiar (Chuvash?) Turkic.'⁵²

This population, which included various Turkic and Mongol-speaking tribes and Slavs, was thus awaiting the conquering Hungarians, and presumably 'they would form the masses of the new ruling people, the Hungarians, the bulk of its common people'.⁵³ This, assuming of course that the Avars also sang fifth-shifting melodies, would provide a link between the Eastern and Hungarian pentatonic fifth-shifting musical styles.

Finally, let's not forget that the Hungarians were still under Turkic influence after the conquest. The probably Kipchak-Turkic-speaking Pechenegs settled in large numbers in the 11th and 12th centuries in the territory of the Kingdom of Hungary. According to the documents, there were considerable groups of Pechenegs in the Fertő and Rába regions, in Tolna and Fejér counties, in the Sárvidék, in Bihar, in the Körös region and in the central Tisza area. They were also found along the southern part of Lake Balaton, in the Danube-Sava valley, around Buda, in the Western Highlands, in the Maros valley and in Transylvania. And part of the Cuman people settled in Hungary in 1239 because of the arrival of the Mongols. Unfortunately, nothing of the music of these peoples has survived, and we do not know what they added to the Hungarian folk song treasury. The later arriving peoples were also children of the eastern part of the steppe, such as the Mongols, other Turkic peoples or the Avars, and perhaps the reason why there is no trace of independent Cuman music in the Kunság area is that some of the music of the incoming Cumans was similar to the music of the peoples already living there.

Of course, the above ideas are only thought experiments, since we do not know and will never know what melodies the ancestors of the peoples we know today might have sung at the time of the Hungarian Conquest or before. Yet we can trust in the temporal permanence of certain great musical styles, so perhaps an insight into the musical past is not entirely hopeless. What is indispensable for this work is the possibly most complete synchronous exploration of the current state of these musics and their comparison. One of the lessons offered by the comparisons in this chapter is that we must not forget to continue our research into Eastern folk music, including that of the Turkic and Mongolian peoples, as this is essential for a historical understanding of the old layers of Hungarian folk music.

After an overview of the eastern connections of the pentatonic descending and, within that, the fifth-changing melodies, we will now examine the Turkic parallels of the Hungarian lament style, psalmodic style and children's songs.

The small form of Hungarian laments and its Turkic connections

The international aspects of the Hungarian lament style are best summarized by Lajos Vargyas⁵⁴ and László Dobszay.⁵⁵ In their search for melodies similar to those of Hungarian laments, they reviewed the available materials of European folk music, and Dobszay also reviewed the Gregorian chant. The results are briefly as follows. Lamenting tunes coalesce into a more complex style among Romanians, Slovaks, Bulgarians and Spaniards. In Romanian music, in addition to the simplest single-cadence *fa-*

⁵¹ *Magyar Nyelv* 72, 1976: 19.

⁵² LIGETI 1986: 493.

⁵³ VESZPRÉMY 1996: 43.

⁵⁴ VARGYAS 2002: 239–262.

⁵⁵ DOBSZAY 1983: 49–95.

mi-re-do laments, there are also *re-do* double-cadenced tunes and Dorian–Phrygian-character tunes with VII main cadence. The small form of the Slovak laments from the Hungarian border area can be considered as an adoption from the Magyar material. The Bulgarian melodies are mostly strophic and consist of shorter lines. There are sporadic examples of tunes reminiscent of the small form in Serbian and Macedonian, Sicilian, French and German lamenting music. At the same time, some of the tones of the Gregorian are closer to the Hungarian lament style than any of the above melody groups.⁵⁶

Related melodies have been found among the Vogul, Ostyak, Finnish, Estonian and some Turkic peoples around the Caucasus, but, on the one hand, the collections reviewed are not complete, and on the other hand many peoples lack any relevant publications⁵⁷.

The collections of László Vikár and Gábor Bereczki from the Volga region have also proved informative concerning the laments.

The Mordvin lament generally moves on a *mi-re-do* or *(re)-do-ti-la* tri-/tetrachord, but in a single-cadence twin-bar form.⁵⁸

The melodies of the minority Votyaks also mostly monocadential and non-descending: they are made up of *do-re-mi-(so'-mi)-re-do* hills and *mi-re-do* descents, and several tunes have a *do-re-mi* rise at the end of the first line. They cannot be considered as related to the Hungarian lamenting melodies, but the hill-shaped line is very similar to a basic form of the Kyrgyz lament.

The core of the very simple tunes of the Chuvash people in south-western Tatarstan is *(so')-fa-mi-do* (also *re'-do-ti-so*) with an uncertain 2nd degree. Here, too, the outlines of the bride's laments are characteristically convex with *do-mi-fa-(so'-la')-mi-do* arcs, again recalling a basic form of the Kyrgyz lament.⁵⁹

The *(so')-mi-re-do* tetra- and tritone crops up in some tunes of the Tatars and the Bashkirs, but in Hungarian music a melodic world of animated pentatonic motives develops from this. So it seems that the lament is no longer alive among them or among the Cheremis people.

To sum up, we can conclude that in the Volga-Kama region, only the Ob-Ugrian people have⁶⁰ musical forms similar to the Hungarian lamentation style, although this similarity is not accepted by all researchers.⁶¹ The Ob-Ugrian melodies are not laments, but heroic songs.⁶²

At the same time, a large amount of Anatolian data shows that in Anatolia the pentatonic *(la')-so'-mi-re-do* and the diatonic *(la')-so'-fa-mi-re-do* single- and double-cadence forms with and without the accompanying descent to *la* are very common, in liberal formal arrangements and in the authentic, recitative genres of lament, bride's farewell, lullaby, etc. (*Exs 4–13*).

During my research trip to the Azeris, I also found a large number of lamenting tunes with both single and double cadences (*Exs 72–76*). It is remarkable that almost only in this melodic style were there any significant musical similarities between the folk music of Azeris and Anatolian Turks, who speak otherwise close Turkic dialects. Similar forms to the large forms of the Hungarian lament can only be found sporadically among these peoples.

⁵⁶ DOBSZAY 1983: 61–75.

⁵⁷ To Ostyak tunes: SZABOLCSI 1933 and VARGYAS 1953, to Estonian music: C. NAGY 1959, 1962: 229–240 and SZOMJAS-SCHIFFERT 1963. The latter are mainly strophic and performed *tempo giusto*.

⁵⁸ E.g.: *do-re-do-la | re-do-(ti)-la* or *mi re do | re-mi-re-do*.

⁵⁹ VIKÁR–BERECZKI 1979: 33.

⁶⁰ Ibid.

⁶¹ DOBSZAY 1983: fn. 50 and 18 only accepts few of the examples adduced by VARGYAS 1953. Further examples are given in VARGYAS 2002: 245–252. The dissenting opinions might be related to the fact that the exact criteria of the similarities between folk musics are not – and perhaps cannot be – defined with mathematical precision.

⁶² Although some researchers presume a connection between the lament and the heroic song (VARGYAS 2002: 253), this is not yet verified. For instance, I have collected tunes of both genres among the south-western Adai Kazakhs, and unlike the double-cadence laments descending (or hill-shaped) on a Phrygian tetratone, the character of the heroic songs, similarly to those of the Mongols and Kyrgyz people, relies on twin bars (SIPOS 2001c: 35–47).

The lamentations of the Adai Kazakhs on the eastern shore of the Caspian Sea are on the same Phrygian tetra- or pentachords (possibly with an additional note lowered) as the most characteristic Azeri tune groups (*Ex. 200a*), although with a slightly different musical logic⁶³. I have found only one Adai lament which shows similarities in both scale and form to the small form of the Turkish and Hungarian laments (*Ex. 200e*).

The folk music of the Mongolian Kazakhs is basically *do*-pentatonic. The match-making tunes and the actual folk songs use this scale with a hill or wave-shaped melody, and their laments also descend on it (*Ex. 200b*).⁶⁴ The most common form is the single-core form, always descending to *do*, but there are also a considerable number of non-lamenting tunes cadentially descending to *re* or *mi* (*Ex. 201b*). It occurs that an additional descent without text is attached to the end of the melody. Minor and major lament forms also occur in other Kazakh areas (*Exs 209–210*).

The two main basic types of Kyrgyz laments are clearly visible. Most common is the major-tetrachordal hill form expanding downward with a fourth leap (*Exs 223–224*), but a parallel version of this lament in minor tonality also exists. However, the two-cadence small form is also abundant in the Kyrgyz material as lament, bride's farewell, plaintive song, and even as a simple song (*Exs 225–227 and 236*).

In the Tuvan folk music studied, only one melody shows motions similar to the two-cadence lament, but this is not enough to draw any serious conclusions (*Ex. 289*).

In the through-and-through pentatonic Mongolian music this type of lament does not appear. At the same time, it is very rare to find Mongolian tunes of other character with *re*- and *do* cadences moving on a major hexachord.⁶⁵

All the lines of the simplest Karachay-Balkar laments and lament-related tunes descend to *do*, but there are also plaintive melodies similar to the two-cadence lament (*Ex. 101*). In some Karachay laments the lines descending to *do* are terminated by lines descending to *so*, similarly to the *so*-pentatonic Gyimes laments (*Ex. 148*). A downward expanding version of the lamentation (*fa-mi-re-do* → *ti-so*) has also been found, for which a Hungarian parallel has been shown (*Ex. 147*).⁶⁶ This is particularly noteworthy, because we hardly find any pentatonic melodies in Karachay folk music.⁶⁷ Among Karachays in Turkey there are also tunes similar to the Hungarian two-cadence major hexachordal lament melodies, but their genre is different.⁶⁸

There are many such songs among the Hemsilli Turks of Azerbaijan (*Ex. 95b*), but they are sporadic in Kharaim (*Exs 168–169*), Uzbek (*Ex. 257a,b*), Khakas (*Ex. 274*) and Tuvan folk music (*Ex. 289*). There is no trace of it, for example, in (pentatonic) Tatar, Chuvash, Bashkir or Dobrujan Tatar folk music, while it forms an important layer in the folk music of non-Turkic-speaking Avars (*Ex. 122*).

In Anatolia we also find minor laments, and there are plenty analogies of the Hungarian Phrygian laments, which descend again and again on the minor scale.⁶⁹ We find here strophic forms that can be derived from two-cadence laments, and sporadically, large forms that have developed from the minor form.⁷⁰

⁶³ For its description and comparison with the small form of Hungarian laments, see SIPOS 2001c: 43–48.

⁶⁴ Single-core: *so-so-so-mi | re-do-do-do || do-mi-do-re | do-do-do*; cadencing on *re* or *mi*: *re-mi-re-re | re-re re || re-mi-re-re re re | mi || do-do-do-do | do-mi re | do-mi-re-do | do do*. Plenty of similar tunes have been found in Anatolia. With additional descent: *so-mi-mi-re do-do-mi-re re-do do + la-la-la- la* or *do-do-mi-so mi-re-mi-do-do + la-la-la-la*.

⁶⁵ E.g. MO1 117: *la-la-so-mi so | mi-re-do-mi re | mi-so-do-re mi | so-mi-re-re do*. Their marked pentatonic progression differentiates these tunes from lament of conjunct melodic motion.

⁶⁶ We shall discuss the psalmodic style with connections to pentatonic laments later.

⁶⁷ Traces of pentatony can, however, be found, see SIPOS 2002a: 122–123.

⁶⁸ E.g.: SIPOS 2002a: 125–128. Let me note here that the music of the majority Kabards living in one political entity with the Balkars includes lots of tunes resembling the small form of the Hungarian lament, e.g., GIPPIVSA 1990: № 58–60. These Kabards are not in kinship with the mixed Turkic group called Kabard who arrived together with the Magyars in the Pannonian Basin.

⁶⁹ SIPOS 1995: 87–88; 2002a: 271–274.

⁷⁰ SIPOS 2002: 75–79.

However, as we have seen, the possibilities offered by the major pentachord have given rise to tunes and laments of different character in the music of different peoples. For example, in addition to the descending line, the hill-shaped *do-re-mi-fa-so'-fa-mi-re-do* lament nucleus is also popular, with a possible additional jump to a *so* at the end of the line (Votyak, Cheremis, Kyrgyz).

Lajos Vargyas is more definite about the Ugrian origin of the lament. László Dobszay, on the basis of the Eastern data, also believes that they allow the roots of the laments to be traced back to the Ugrian period, but considers further research necessary. The more recent data do not suggest that this form is a ubiquitous style, although it occurs among many peoples of very different ethnogenesis. In any case, it is certain that examples of it are abundant among several Turkic peoples, in the lament genre and, in many cases, in stylistic plurality.

The psalmodic style and its Turkic connections

Among the old Hungarian tunes, we can find descending tunes and tunes reciting basically on the *do-re-mi* core. Bartók did not separate them in his folk music systems. For example, in his book *The Hungarian Folk Song* the first three melodies of the A. I. class have 5 (b3) b3 cadences and twelve syllables, but while the first melody begins with *do-re-mi* and reaches the *so'* in its first line, the second melody moves almost entirely in the *do-re-mi* range, and the first line of the third melody recites high, on the 7th–8th degree. However, according to the logic of Bartók's order, tunes that are related in their melodic progress but differ in syllable count and are not performed *parlando* belong to different classes each.

In contrast, Kodály discusses the reciting melodies with the beginning *do-re-mi* separately, and quoting the melody of the *Szivárvány havasán* [On the peak of the Rainbow], he writes: 'Many variants of the first half of this song also occur in Lach's collections of Mordvin, Zyrian and Wotyak songs... Even so, it cannot be regarded as a primitive Finno-Ugrian or Turkic type: it seems to embody some more general, supranational, archaic recitation formula, since these peoples can scarcely have derived it from the liturgical psalms of either the Christian or the Jewish Church, where it still plays a significant role.'⁷¹ For Kodály's study, the appendix of music examples was compiled by Lajos Vargyas, who divides the reciting melodies into two groups: the 'psalm type' moving on the *do-re-mi* trichord, and those of an octave range. Vargyas also juxtaposes tunes with different syllable counts, and points out that the final note can be *do*, *la* or *so*, and that *so'* can appear in the melodies. At that time, he did not include here melodies that move on *do-re-mi* and later bend down to *so*, or tunes that join the *do-re-mi* band from above (e.g., KODÁLY 1937, № 133). Szabolcsi separates these tunes from the fifth-shifting melodies, which he considers to be Central Asian, and presents them as a West Asian form, also linked to Jewish ritual music.⁷² Rajeczky cites medieval German examples in this musical circle.⁷³

In Járdányi's system, too, the class characterized by lines with initial *do-re-mi* is mentioned separately, which in his system with primary consideration of the relations of pitch heights, is naturally far removed from the recitative tunes that begin high.⁷⁴ At the same time, tunes with different syllable counts but similar melodic content are grouped together. Vargyas also discusses separately the higher, descending (non-fifth-shifting) tunes and those of the *do-re-mi* 'psalm type', including tunes in lower registers.⁷⁵

⁷¹ KODÁLY 1971a: 57.

⁷² SZABOLCSI 1936: 243.

⁷³ RAJECZKY 1969: 57–58.

⁷⁴ JÁRDÁNYI 1961.

⁷⁵ VARGYAS 1981.

Dobszay–Szendrei give a comprehensive description of the Hungarian psalmodic style.⁷⁶ They point out that layers similar to the Hungarian style have been present in Latin church music culture in the first and sixth psalm tones and their strophic forms since the period of their formation (in the 3rd–4th centuries at the latest), and they also warn of the musical kinship of these musical layers with Hebrew liturgical music. They attribute the link between the vernacular and the ecclesiastical styles to the fact that the ecclesiastical tradition ‘stylized, fixed, ordered something drawn from the musical vernacular’.⁷⁷ The Hungarian style is not, therefore, of ecclesiastical origin and contains both simpler (lament) and more organised (strophic) layers than the melodies of the ecclesiastical style. However, it also contains tunes that may be traced back to church hymns.

In their study, László Dobszay and Janka Szendrei (1977) extended this melodic group into a style. The extension was carried out in two directions: on the one hand, the tunes also containing higher tones, but having a *do-re-mi* core and being clearly distinguishable from the fifth-changing tunes by their conjunct structure were brought into the same style as the tunes moving on *do-re-mi*,⁷⁸ and on the other hand, the strophic versions of this fundamentally recitative style were pointed out. Consequently, among the old styles of Hungarian folk music, they distinguished the lament style and the ‘Ugrian layer’ derivable from it, the disjunct pentatonic fifth-shifting layer, and the conjunct pentatonic psalmodic layer.

According to Dobszay–Szendrei, the Hungarian psalmodic style is based on a single *do-re-mi* tune type.⁷⁹ Below, I sum up their findings briefly. The notes of this nucleus dominate in the region of the main caesure, and this core can be extended symmetrically upwards and downwards with a minor third and a major second. According to the expansion, the style can be divided into a class of middle-register tunes and one of tunes with descending first-lines, but examples of the interchangeability of high and medium starts can be found. In the first part of the melody, we find the upper subsidiary notes of the central trichord, which may return after the main caesure, and the subsidiary lower notes play a more important role in the second half of the melody, previously appearing more as supporting notes. The lower and upper bands of the melodies are in contact with each other through the central *mi-re-do* zone.

The typical cadential orders of the Hungarian style are 5 (b3) b3/VII/; 4 (b3) b3/VII/; b3 (b3) b3 and 7 (b3) b3/VII/, with the last line having variable cadence. The majority of lines are of narrow range, and the ambitus of the whole melody does not extend much beyond the octave. Most typical is an ambitus-filling progression that seems rather incidental, a developed song form is exceptional. Pentatonicism is relatively pure, with extraneous notes entering at most at the 2nd or 6th degree, giving the key a Phrygian or Aeolian flavour. The Hungarian melodic style does not use all the possible intervals of pentatony.

Most of the tunes can be divided into two distinct parts. The related texts are composed of four-line stanzas, but the four lines are not equally developed musically. The cadences of the first and third lines are not always plastic, while the dividing main cadence is markedly asserted. There are also a relatively large number of other formal solutions: two- and three-lines, split six-lines, etc., and there are examples of form variations on the same melody. Line repetition is exceptional, the form of the tunes is best characterised by the ABCD formula, but the form ABBC or ABB_cC is also common in the Hungarian and Anatolian material. Motif repetitions occur, but not consistently, and repeated motifs are shorter than a line. The tune family with their first line starting in middle register tends to

⁷⁶ DOBSZAY–SZENDREI 1988: 53–232.

⁷⁷ Ibid.

⁷⁸ In this way, the starting tunes of Bartók’s first Hungarian class are again side by side, together with tunes of different syllable counts and rhythm.

⁷⁹ DOBSZAY–SZENDREI 1988: 55–232.

progress in second sequences, while some melodies of the descending tune family show a change of fifths.

The main textual genres are: ballad, plaintive song, outlaw's song, beggar's song, soldier's song, complaining song possibly with a parodic tone. The long, many-verse text is typical, but only the ballad text can be considered a composed poem. Most ballads, lamentations and related texts are in stanzas of six, eight or twelve syllables, performed *parlando* or *rubato*. In addition to the *parlando* and *rubato* bulk, the style also contains a thinner *giusto* layer, consisting of simple dance tunes. Some of their lyrics are still close to the dance rhymes, others are lyrical poems in their own right. Some of its layers are also performed instrumentally.

The Hungarian melodic style can only be found in Transylvania and in the parts directly bordering it (Moldavia, Bukovina, Southern Great Plain). It is unlikely that it is an archaic layer that has been pushed back to the periphery, as it is not found in other places with ancient cultures. This suggests that it was, and still is, a characteristic of the Székely people. However, the question of where the Transylvanian population encountered this musical vernacular, from which the church styles have also drawn, remains unanswered.

Let's take a look at the place of melodies with these characteristics in the Turkic folk musics I have studied.

Anatolian folk music contains a large number of similar melodies, to the extent that Turkish parallels can be found to most of the low- and high-moving types of the Hungarian style (*Exs 13–24*).⁸⁰ Importantly, these tunes are widespread and popular throughout Turkey.⁸¹ Such melodies can also be heard among Thracian Bektashis, and the most important Gagauz tune groups are close to the Anatolian psalmodic style in their melodic progression and diatonic scale.

In my collection of about 700 Azeri melodies, there are practically no psalmodic tunes, while they occur sporadically in some more or less reliable publications. However, the musical form is popular among the local Hemsilli Turks (*Ex. 95*).

Among the Turkmens (*Exs 191a* and *192b*) and Karakalpaks, with their similarly simple melodic world to that of the Azeris, they appear only in the musical streams of the bards (*Ex. 132a*), and are sporadic among the songs of the women (*Ex. 187d,e*).

Among the Adai Kazakhs living on the eastern shores of the Caspian Sea, psalmodic songs are quite popular (*Exs 206–207*). This musical style is more represented here than in Azeri music, but less so than in Anatolia and Hungary.⁸²

Based on my Kyrgyz collections and other publications, it seems that this style does not play a significant role in Kyrgyz folk music, which is predominantly of major character. As an example, I have shown a Kyrgyz melody that is somewhat closer to the psalmodic style, but is distanced from it by, among other things, its first line rising from lower, the central f^2 in the third line, and other features (*Ex. 239*).

A group of tunes in Karachay-Balkar folk music shows closer similarities with certain psalmodic melodies (*Exs 112–115*). However, this style of music did not develop among the Kumyks, Nogais or even the Tatars of the Volga region. There are two Tatar tunes belonging to this genre, but they seem to be exceptional among the approximately 1,200 Tatar songs studied.

⁸⁰ As I discuss the similarity of the Hungarian and Anatolian psalmodic styles as interpreted by DOBSZAY–SZENDREI 1977 in three books (SIPOS 1994a, 2000a, 2002), I will not go into this in detail here. All I mention is that in the first line of Turkish melodies, the double *do-re-mi* beginning is rare, and that degree VII also plays a minor, but not negligible role in the style. Pentatony is less strict, in keeping with the general Anatolian character: the 6th degree is often absent, but the 2nd degree occurs in almost all melodies, though often only at the end of the melody, before the final note is reached.

⁸¹ It was not by accident that such tunes occur already in Bartók's Anatolian collection from 1936 in relatively large numbers.

⁸² SIPOS 2001g: 48–53. This musical solution has some similarity to the psalmodic tunes of other peoples, but it is not identical with them.

By contrast, there are lots of similar musical solutions in the folk music of the Avars of Azerbaijan and Dagestan. One sixth(!) of the Avar tunes I have recorded show more or less similarities with Hungarian psalmodic melodies (Ex. 91).⁸³

In the Kumyk and the Nogai repertoires, non-pentatonic psalmodic tunes are found.

Further to the east, no such musical form is found in the pentatonic folk music of the Mongolian Kazakhs and Mongols, and only a few tunes in Tuvan folk music show psalmodic characteristics (Ex. 290a).

Among the (Iranian-speaking) Tajiks, a special form of psalmodic melodies can be heard sporadically: the melodic progression is similar to that of some psalmodic songs, but the second line ends on the 2nd degree instead of b3. Such songs are also heard in the music of other peoples (e.g. Anatolian Turks, Kyrgyz, Karachays), but they are rare in Hungarian music.

As recent examinations have confirmed, the psalmodic style (at least some types of it) is thus still present in the music of several peoples, but not everywhere, and where it is present, it is also present in varying degrees. It is also informative that in Hungarian-speaking areas it can only be found in Transylvania and in the parts directly bordering it, which suggests that it may be a characteristic of the Székelys of presumed but not yet verified Turkic origin.

In any case, such melodies are numerous in Thrace and Anatolia, and form an important layer in the folk music of the Kazakhs on the eastern side of the Caspian Sea. This style is an important layer in the folk music of the Palaeo-Caucasian-tongued Avars, and there are also scattered psalmodic tunes in Azeri, Kyrgyz, Karachay-Balkar and Tuvan folk music.⁸⁴ However, in the eastern parts of Central Asia, and in the more typically pentatonic folk musics in general, such melodies are rare, as there a disjunct melodic structure based on parallel lines predominates.

Hungarian children's play songs and their Turkic relatives

I have written in detail about Hungarian children's play tunes in the section on the Hungarian connections with Anatolian and Karachay-Balkar folk music, and I will now repeat just a few thoughts. According to Kodály, the *mi-re-do* trichord motif revolving around its middle note is also 'specific to a much larger human community'.⁸⁵ No wonder, then, that 'the entire music of the Palaeo-Asian Orok people consists of nothing else'⁸⁶, but there are German children's songs of this kind⁸⁷, and similar Turkmen, Iraqi, Dobrujan Tatar and other tunes can be mentioned.⁸⁸

It gives food for thought that our *mi-re-do-re* custom-related songs are related to fertility magic or malefic spell.⁸⁹ Tunes ending with a *mi-re-do* kernel and closing on *re* are as common in Turkish children's songs and other simple Turkish tunes as they are in Hungarian children's songs.⁹⁰ In the music of other Turkic-Mongolic peoples, however, such melodies occur only very sporadically, if at all. In Azeri folk music, similar musical forms appear almost exclusively among instrumental tunes. A song of the Thracian Bektashis is somewhat similar, as is a Tatar song from Kazan, apart from its

⁸³ The Avar style is closely similar to the Hungarian psalmodic style, but it is not identical. However, it is also known that the Caucasian Avars are not related to the Avars in the Carpathian Basin.

⁸⁴ Some further psalmodic tunes: Avar (Ex. 91c), Hemsilli Turkic (Ex. 95d), Karachay-Balkar (Ex. 113), Kumyk (Ex. 151), Turkmen (Ex. 191), Karakalpak (Ex. 213), Kyrgyz (Ex. 239) and Tuvan (Ex. 290).

⁸⁵ KODÁLY 1937/1976: 54.

⁸⁶ VARGYAS 2002: 19.

⁸⁷ In German children's song the *so'-la'-so'-mi* motif is frequent, the *mi-re-do* is rarer.

⁸⁸ BELIAEV 1975: 136, KAPRONYI 1981.

⁸⁹ See also SAYGUN 1976: XIII on Turkic rain magic incantation of a similar structure. The customs of our neighbours and their musical materials are different from ours.

⁹⁰ Most Turkish children's songs are like that (YÖNETKEN 1966). There are some similar Hungarian and Turkish children's tunes in SIPOS 1994a: 51.

first bar, and a Kyrgyz lullaby (Ex. 217). The songs of Ozay and Gollu ending on *re* of the Karachay-Balkar primitive religion move in a deeper register (Ex. 99c).⁹¹ In the case of the pentatonic Turkic-Mongolian folk songs, it can generally be said that, although the *mi-re-do* and even the *la'-so'-mi-re-do* trichord or tetrachord are strongly represented, the *mi-re-do* core, which rotates around its middle note, is not.⁹² Let me note that in several Turkic peoples (e.g. Azeri, Kazakh, Karachay-Balkar) this is one of the melodies of the Qur'anic recitation.

We have briefly reviewed the Turkic parallels of the major Hungarian styles, and the details are given in the presentation to the individual folk musics. One very important fact must be mentioned again, however: these melodic forms are similar, but not identical: in addition to lesser or greater similarities, we see significant differences and different internal proportions (see the individual folk musics). The study of the different musical thinking lurking underneath musical phenomena with similar features will certainly remain an important research topic for the future, and one that could yield particularly interesting results in the case of Turkic peoples, who speak related languages but have very different ethnogenesis.



Picture 16. Mongol morin khuur player

⁹¹ For instance, the Karachay-Balkar *Gollu* tune runs like this: *fa-fa-fa mi-mi-mi | re-re-re ti so | do ti-do | re re*. The melody of *Ozay* is: *re-re-re do ti | do re*.

⁹² Twin-bar tunes rotating on other cores is not uncommon in the music of these peoples, e.g. Sıpos 2014e: 51.

